KINEMATOGRAPH WEEKLY

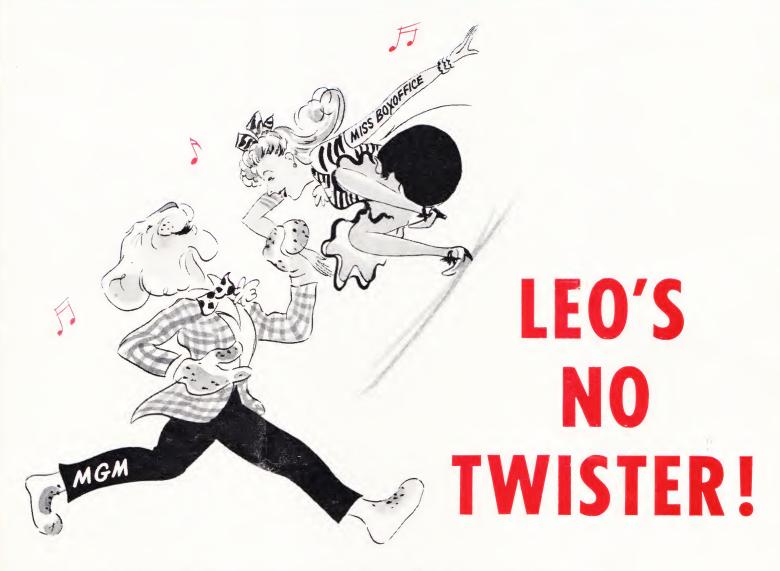
Kine Weekly

JAN. 11, 1962

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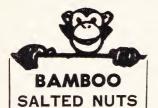


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STANLEY KRAMER'S

Judgment at Nuremberg





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Thursday, January 11, 1962

Vol. 536

KINE WEEKLY The IDEAL KINEMA Kine STUDIO REVIEW KINE SALES and CATERING REVIEW KINE & TV YEAR BOOK

NEWS HIGHLIGHTS...

ADMISSIONS DOWN. BUT NOT TAKINGS

CINEMA admissions during October were at a weekly average of 8,500,000, a drop of 300,000 compared with September.

Gross box-office takings, at £1,180,000 per week, were, however, the same as in September, which was a five-week period.

Compared with October last year, admissions are down by 1,600,000 and takings by £120,000.

ROFD AUSTRIAN CHIEF

ETTORE ARGENTI, who became manager in Austria for Rank Overseas Film Distributors when Erich Hutter died last year, has retired after 43 years in the industry. He had been with Rank in Austria since the company was formed in 1947.

He is succeeded by Erich Schlathau, who has also been with the company since its inception.

'EL CID' DEAL

SAMUEL BRONSTON and The Rank Organisation have signed a deal for ROFD to distribute Samuel Bronston's spectacular epic "El Cid" in Germany and Austria.

This seven million dollars production, which is now breaking records in London and the provinces, will be released in Austria this year.

NEW U.S RENTER

THE FORMATION of III Task Pictures' Distribution Company has been announced by Allen Klein, executive producer of the new company. It will handle the produce of independent producers and distribute feature films to major markets throughout the world.

There is a growing need for the type of operation that the new distribution company will engage in, says Klein. The company's function will be to serve independent producers, in America and abroad, who have no affiliations.

CMA APPOINTMENT

BRIAN Barkway-Jones has been appointed CMA's deputy sales controller after being personal assistant to the sales controller since Octo-

Barkway-Jones joined The Rank Organisation in January, 1957, as an executive trainee.

KINE DELIVERIES

We regret that your copy of Kine Weekly may be late in reaching you due to the present postal difficulties.

Our Publishing Department is making every effort to ensure that your copy reaches you on time but a delay in many instances may be inevitable.

Equity repeats offer of individual agreements

AS A MEANS of ending the deadlock in the dispute between Equity and the independent television programme contractors, the union again this week offered to make individual agreements with any company for programmes to be transmitted in the company's own ITA region.

The union also said it was prepared to make arrangements to facilitate "minor networking."

But at the same time the union reiterated that it "stands firm on the right of every member to payment according to the number of regions taking a programme and the number of companies drawing profit from it."

The Equity statement added, "We believe that our members should not be expected to work for ITV on any other basis. Nor will they do The companies deny that right. Hence the deadlock.

Equity indicated that its offer might be unwelcome to the four major networking companies, but felt there was no reason why it should be unacceptable to the regional companies.

The union's policy means there is still no reprieve for the ITC filmed series, "Man of the World," due to be made at Shepperton, on which Equity will not allow its members to work.

And two more ITC series, "Collector's Item"

and "The Amazing World of Dr. Thorndyke," have also been banned by the union. Although studio space had not been booked for these at Shepperton it is believed that one of them might have gone to this studio.

In an attempt to avoid labour redundancies at Shepperton (more than 60 studio staff have been sacked). British Lion offered to take over the

continued on page 25

NATKE-ITV agree clerical pay rise

NATKE and the 15 ITV programme companies agreed on pay increases for clerical staff in ITV studios this week, after long and tough negotiations.

Under the agreement clerical staff get an immediate increase of 9.4 per cent., back-dated to May 1, 1961, and a further increase of 9.4 per cent. in October this year.

They will also get a working week of 37½ hours with what NATKE describes as "substantial overtime payments," increased holiday, sickness and injury entitlements and meal allowances.

The agreement also contains a clause which will give staff an extra 7s. 6d. a week if the cost-of-living index goes up from 113.3 points to 116.3 and stays there for three consecutive months. And if the index continues to rise above 116.3 there will be another 7s. 6d. for every three points increase maintained for three

Sir Tom O'Brien, NATKE's general secretary, said afterwards, he thought the agreement was the best his union had negotiated in 1961.

Anglo's product nets million dollars-Cohen bids for more

MORE THAN one million dollars has been remitted to the UK from America through the earnings of Anglo Amalgamated product during the last 12 months.

Tomorrow, Friday, Nat Cohen, the company's managing director, leaves for a three-week American trip to finalise contracts for a biggerthan-ever release of Anglo product in the U.S.

As head of the company which has become one of the biggest dollar earners in the British industry, Cohen will be discussing with Dave Emanuel, president of Governor Films, and Richard Gordon, Anglo's representative in America, distribution arrangements for a new batch of productions. They include "Carry On Regardless," "The Criminal," "Dentist on the Job," and "Raising the Wind."

Cohen will also be giving them details of the company's multi-million pound 1962 productioncompany's multi-million pound 1962 production-distribution schedule. This includes "Twice Round The Daffodils," "Carry On Cruising," "The Iron Maiden," "A Kind of Loving," "Crooks Anonymous," "She'll Have to Go," "Billy Liar" and "The Patriots." During his seven to 10 days in New York, Cohen will stay at Hampshire House. While there he will be one of the guests of honour at a dinner given by the Independent Film Importers and Distributors of America. Cohen will then fly to Los Angeles to discuss

Cohen will then fly to Los Angeles to discuss further co-production deals for the UK with James Nicholson and Samuel Arkoff, president and vice-president of American International Pictures.

Recently completed under a co-production deal was the Julian Wintle/Leslie Parkyn production, "Night of the Eagle," while "The Survival Man" starts production shortly.

Anglo's managing director will also discuss with American International Pictures the UK distribution of its 1962 product, which includes a further Edgar Allan Poe story, "The Haunted Palace," and six other films, each of which will have a budget of at least one million dollars.

The one-hour Edgar Wallace thrillers which Jack Greenwood produces for Anglo at Merton Park will also be the subject of distribution negotiations during Cohen's visit. While in America he expects to sign contracts for the American release of this series.

Viewpoint

SPREADING VALUE FOR MONEY

A CONSIDERABLE amount of interest has been aroused by Carl Foreman's recent letter to the "Kine.," and quite a number of producers support his view that there should be a ceiling on the amount that is drawn from the Production Fund by the highly successful film at the box-office, such as his own "The Guns of Navarone."

The proposal advanced by Carl Foreman was discussed at last week's council meeting of the Federation of British Film Makers.

The stumbling block to the submission of a realistic scheme to the Board of Trade is the difficulty of devising a formula that would achieve the effect desired by Carl Foreman and many of his contemporaries.

A formula related to production costs is not considered to be practical, for the reason, pointed out by Lord Archibald, that cost of production is almost indefinable.

The logical alternative is a formula related to box-office earnings. It should be possible to devise a scale of payment allowing the full rate up to a certain figure with diminishing rates of payment thereafter.

The question is whether the amount of money thus diverted would be adequate to give the necessary encouragement to the producers of good films that are less successful at the box-office.

The argument against the Carl Foreman proposal is that additional aid would go to bad films that do not deserve extra support. Generally speaking, however, this kind of film finds its own level in current market conditions.

On the other hand, a little extra aid could be the difference between loss and profit for many good, but moderately successful films, helping the producer concerned to get under way with another worthwhile project. It is this factor which is the vital consideration in operating the fund to the utmost advantage.

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Long Shots

A FURTHER development has occurred in connection with the report on the third release situation by the committee of the five trade associations.

It may call for another meeting of the committee.

This, I understand, is the reason for the holdup of the release of the expected press statement summarising the findings and proposals contained in the report.

It was originally intended that a press statement should be issued after the report had been submitted to the five associations.

A statement, I believe, had been prepared for the approval of the representative associations. Then, there seemed to be some uncertainty as to whether or not a statement would be released.

THE NEW development has arisen following last week's meetings of the councils of the BFPA and FBFM, both of which considered the report.

The CEA general council considered the report on Wednesday this week. The KRS and ASFP councils have not yet met.

In the meantime, the BFPA and FBFM have declined to comment on the report and it seems that nothing will be officially made public until the new development has been fully considered.

WHAT can be deduced from this situation? Possibly that the investigation of the Five A's has not been as fruitful as hoped.

The Rank Organisation has been adamant over its policy of disassociating CMA cinemas from the National pelease, on the grounds of the inadequacy of product to maintain a third release.

The Rank argument is a strong one in view of the inescapable facts of the product position.

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BUT, presumably the Five A's report has put forward proposals for some tangible form of third release, in spite of the difficulties of feeding it with an adequate flow of product.

In view of hard-held opinions, it would not be surprising to find that the ideas and proposals thrown up by the working party did not receive the measure of support hoped for and this could be a reason for the uncertainty about the statement.

The "further development" may well be a vital step towards reconsideration of the report.

But one thing is certain. If it is not possible for the Five A's to agree a policy for the third release, the matter will not be allowed to rest.

THE BIG news from Metro is that Sol Siegel, vice-president in charge of production, is giving up the post to return to independent producing—for Metro.

The decision was released in a joint statement by Joseph Vogel, president of Metro, and Sol Siegel.

"This was not a sudden decision," Siegel said.
"It was reached only after many weeks of care-

ful consideration and several discussions with Mr. Vogel. I arrived at the conclusion that my greatest satisfaction is in the personal creating and producing of individual motion pictures.

"My association with everyone at MGM has been a rewarding one from the standpoint of accomplishment and I am grateful that new arrangements have been agreed upon."

VOGEL said: "Under Mr. Siegel's banner MGM has completed, or has in production, the finest inventory of pictures any company has ever had.

"My personal relationship working with Mr. Siegel as head of the studio has been a most pleasant one, and no one knows better than myself, the hard work and the long days and weeks that have been devoted to the fine product MGM has for the future."

Siegel will continue to work on those pictures now in completing stages.

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MY AMERICAN correspondent cables that Robert M. Weitman has been appointed vice-president and studio administrator and has already assumed his new duties.

He has been vice-president in charge of Metro's television operations since 1960.

At one time he was managing director of the Paramount Theatre, Broadway, when it was running films and live shows.

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THE Manchester Watch Committee, I hear, has received representations for a repeat of the study course in film censorship arranged in London last November by the BBFC in conjunction with the Association of Municipal Corporations and the County Councils Association.

The committee has received a report of the London meeting with a request that a similar course should be held for the benefit of the representatives of licensing authorities in the North-West.

This suggests that the course served a useful purpose in familiarising local authority officials with the work and policy of the BBFC.

I have heard, independently, that many of the officials present at the study course were highly impressed.

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able in 1961, is likely to grow this year as a result of Nat Cohen's forthcoming mission to the U.S.

His plans, outlined on the news page, have great promise.

Nat leaves for New York on Friday and is due there at 13.40 hrs (New York time). He is staying at Hampshire House Hotel until Jan. 20 when he leaves for Los Angeles arriving at 14.15 hrs. There he will be staying at the Beverly Hills Hotel.

+ +

HAMMER'S Jimmy Carreras is also off to New York on January 13 for discussions with Columbia and Universal-International. He will take with him the first show print of "The Pirates of Blood River," made for Columbia.

He will also discuss with Columbia the three new films Hammer is to make for the company this year—"Ruffians," from Alun Owen's play about teenage crime in Liverpool; "Maniac a new thriller by Jimmy Sangster along the lines of "Scream of Fear" which he wrote and produced for Hammer last year; and "The Old Dark House," the J. B. Priestley hair-raiser which Hammer is to make in London in association with William Castle.

Jimmy will talk with U-I about "The Phantom of the Opera" the £400,000 remake in colour of the classic thriller just completed by Hammer.

WHILE in New York, Jimmy will officiate at the local Variety Club tent's installation luncheon at the Astor Hotel on January 16.

Jimmy is also staying at Hampshire House. He plans to return to London on January 19.

WHOLEHEARTED enthusiasm for the Spyros Skouras sales drive, announced last week by Murray Silverstone, is held by Percy Livingstone and his sales force at 20th-Fox.

After a disappointing year in 1961, during which the monumental difficulties of "Cleowere not the least of the company's troubles, the executive firmly believes that 20th-Fox will be back at the head of things in 1962.

With the year's schedule of product now completed, everyone at Fox is full of confidence.

BRITISH exhibitors, I am sure, will not be tardy in supporting the tribute to Spyros, in celebration of his twentieth year as president of 20th-Fox.

Even if they did not all see eye-to-eye with Spyros over his policy for the introduction of CinemaScope, they do now recognise and salute his invaluable contribution to the advancement of the technique of cinema presentation at a time when the industry needed a sharp stimulant.

Only a man of vision and courage would risk such a gamble against such odds.

Many, however, shared the rewards of his act of faith, and the industry is certainly in better shape as the result of the chain reaction of research and development triggered off by Spyros.

AFTER 40 years in Hollywood, first as a leading agent then as a producer, Sam Jaffe has come to London to set up home-which will also be his headquarters for a programme of independent European productions.

Why has he left Hollywood? One reason is that "in the early days there was an excitement about making films, which has

disappeared."

Other reasons, more important perhaps, are high costs and the difficulties of obtaining backing for independent production, which is independent in the true sense of the word.

WHY SETTLE in London? Apart from personal reasons, Jaffe is attracted by London's incomparable lines of communication. "Within a few hours I can be in any of the main Euro-pean production centres." In America there are only two places that matter-Hollywood and New York. It takes five or six hours to get from one to the other, he explained.

Jaffe plans to make one picture a year. His programme will not be determined by the attraction of the British production fund, but this does not exclude the possibility of productions qualifying for the quota ticket.

If a suitable subject comes along he will make it as a British picture. And Jaffe will be pleased to have a look at any story that could be filmed in this country.

THE CUBAN public has a tremendous appetite for British pictures and the authorities are disposed to be helpful in allowing the industry to satisfy the demand.

This is the considered opinion of Harald Sargisson, Rank Overseas Film Distributors' manager in Havana, who is enjoying a spot of leave in London.

But there are snags. . . .

UNFORTUNATELY, Cuba is facing an acute shortage of foreign currency which makes overseas payments difficult. The present system is to allocate a currency quota to each government department that requires to import, and the quota for films is not very large.

Cuban film censorship is very strict, especially in connection with political content.

It is also prohibitive of films considered to be culturally below the level required for the Cuban public!

HOWEVER, British comedies, says Sargisson, are very popular. Both "Doctor in Love"
"The League of Gentlemen" have have done colossal business.

The majority of cinemas in Havana have been nationalised and both the pictures played one of the state circuits.

Forthcoming ROFD releases include "Saturday Night and Sunday Morning" and "Carry On Constable.'

BUSINESS in the rest of the country is excellent for British pictures.

But the government has announced that it intends to nationalise all cinemas and this process, which began in Havana, is now being extended all over the island. This means, of course, that ultimately the distributors will have only one customer.

All the American distribution companies have been nationalised. But it seems, according to Sargisson, that the authorities wish to maintain relations with West European sources of product.

Despite the small size of the island Cuba has a population in excess of six millions and was once considered to be one of the best and most secure markets in Latin America for foreign productions, particularly those of United States origin.

ALTHOUGH there will be more room to accommodate more people at Variety Club's annual dinner and dance, to be held at the Grosvenor House, Park Lane, London, this year, applications for tickets should go in as early as possible to avoid disappointments.

This is the advice from Nat Cohen, chairman of the organising committee. He particularly refers to the need to make early reservations for parties.

The date of the function is Saturday, February 24. Tickets are £4 4s. each.

THE TRADE extends its congratulations to Sir Tom O'Brien, who assumes a new and important responsibility following his appoint-



Actor Sean Connery, who plays James Bond in Eon's Technicolor production of "Dr No," with a unit for locations in Jamaica last week. They will return to Pinewood late in February. Seen leaving London Airport are: first assistant Clive Reed, director Terence Young, production manager L. C. Rudkin, American publicist Halsey Raines and Sean Connery. The film is being produced by Harry Saltzman and Cubby Broccoli and is for release through United Artists

ment to the board of the British Travel and Holidays Association.

The BTHA is supported by the Government and the appointment is made by the President of the Board of Trade.

The appointment does not lessen Sir Tom's interest in the affairs of the FFU or NATKE.

THE PRESIDENT of the CEA, Sydney Lewis, and General Secretary Ellis Pinkney, will be moving around the country during the next few

They will be occupied with branch AGMs and itinerary includes visits to Newcastle, Cardiff and Glasgow.

The Cardiff branch has no problems in connection with the election of officers. W. K. Davies moves up into the chair and G. Newell is the only nomination for the vice-chairman-

Both are automatically elected as GC delegates, leaving room for two other nominations. As Wyndham Lewis and H. Ponking are unopposed a ballot for their re-election as delegates, with Dennis Owen as deputy delegate, is unnecessary.

The meeting takes place on January 19 at the Park Hotel, starting at 11.30 a.m. It will be followed by the customary luncheon.

THOUGHT I had perused the New Years Honours very thoroughly.

But the award of the OBE to Hugh Duncan escaped me, I must confess.

Lt.-Col. Duncan has managed the Plaza, Amesbury, and the Playhouse, Moreton-in-the-Marsh, Glos., for the past 28 years.

THE SUDDEN death of UA's Newcastle branch manager, Jack Todhunter, who had been ill with bronchial pneumonia, came as a great shock to the company's executive and staff.

Jack was a generous and warm-hearted personality. He was held in high esteem by colleagues for his considerable ability and loyalty. Jack was 48; he leaves a widow. Maria.-The Stroller.

News of the Week

Producers give assurances to FFU on co-production

ARRANGEMENTS for a formal BFPA-FBFM approach to the Board of Trade on co-production treaties with France, Italy and West Germany, were endorsed by the executive councils of the BFPA and FBFM at their meetings last week.

BFPA president Arthur Watkins said that at a meeting with the FFU on December 21 they reported that agreement had been reached with producers of France, Italy and Germany on the kind of points which producers of Britain would like to see incorporated in any intergovernmental treaty which may be made.

"Centain points," he declared, "are not covered to the unions' satisfaction, but we have told the FFU that we are willing to give assurances as far as the UK is concerned, which we believe will cover points we have in mind."

Time to report

Mr. Watkins could not agree with George Elvin's contention that the producers were taking unilateral action.

"The time has come," said Mr. Watkins, "for us to go to the Board of Trade and report the matter to date. We propose to do this in a few weeks time. We shall tell the Board of Trade of the various assurances we are prepared to give to the unions in this country if co-production starts."

Mr. Watkins said: "We hope the unions will come in with us and get this matter off the ground. There is no question of us turning our backs on the unions and going it alone—this is contrary to the spirit of the negotiations. But we must present the situation we have reached—the position with producers particularly."

The ultimate support of the unions was something Mr. Watkins had hopes for, and he felt it was reasonable to expect that with the assurances, the unions would come in on it. "I say we hope they will, and expect they might," he added.

IFFPA.—At the request of the FBFM it was decided to ask IFFPA to accept BFPA and FBFM as joint members of the International Federation. The council, said Mr. Watkins, had no objection, and thought it a very good move.

Constitution certainly allowed the Federation to join, and Mr. Watkins felt it would be helpful to have someone else around the table watching British interests.



Deputation to Board of Trade.—Both councils had received reports on an industry deputation to the Minister of State, Board of Trade, Sir Keith Joseph. It was led by Mrs. Eirene White, MP, and supported by Geoffrey Hirst, MP, and Commander J. S. Kerans, DSO, MP.

The meeting touched on the need for government backing at festivals and film weeks, and discussion took place on the difficulties experienced by British film exporters in certain territories abroad. Mr. Watkins said the export trade in films had been one of the healthiest sides of the business.

The meeting with the Board of Trade, he said,

had been very helpful.

A sincere compliment for the co-operation received from the Films Division of the Board of Trade was conveyed to Sir Keith at the meeting.

FIDO.—Michael Powell has been appointed as an alternate director of FIDO in place of Maxwell Setton. Tribute was paid to Mr. Setton, who had asked to be relieved of certain duties on account of pressure of work. Mr. Setton was still remaining on certain committees.

European Common Market.—A joint working party with the FBFM was set up to look into every aspect of production, considering entry into the Common Market taking place.

"If as a result of the working party's researches problems are thrown up," said Mr. Watkins, "that is the time for us to go along to the Board of Trade and report them."

Openings

West End openings.—Referring to earlier concern about inadequate openings for British films in the West End, Mr. Watkins said the matter should be put into perspective. He was happy to say the position was not as had been suggested. "The result of researches was to assure us that in fact no important British film was denied a proper outlet in the West End," he said.

Third release.—Both BFPA and FBFM considered a report on the discussions of the five associations' committee about the third release. Neither Arthur Watkins nor Lord Archibald would comment before a press statement is issued by the 5A's.

FBFM membership.—Three new members have joined the Federation: Amicus Productions (Milton Subotsky), Roy Baker Productions, and Sergei Nolbandov.

Levy.—Following a CEA branch debate and Carl Foreman's letter in Kine. on December 21, the Federation again considered the proposal to modify levy regulations to allow more help for the moderately successful film. After an exploratory review of the difficulties involved the discussion was adjourned till the next meeting.

Lord Archibald said there was a lot of support for Carl Foreman's view that there should be a ceiling on the amount drawn out of the fund by the highly successful film. The difficulty was to find a formula to implement the idea

Trying to tie it to the cost of production had been discussed, he said, but "cost of produc-

tion" was almost indefinable.

The problem was now being examined, leaving out the cost of production, Lord Archibald added.

Film festivals.—The Federation discussed the international film festivals programme for 1962 and agreed that the main festivals to be supported will be Mar del Plata, Cannes, San Sebastian, Berlin, Karlovy Vary and Venice. A joint BFPA/FBFM committee will select the film for Mar del Plata within the next week. According to Arthur Watkins the prospects for British entries appeared to be quite good.

NFFC.—The federation council noted the conclusion of the negotiations with the NFFC regarding overhead allowances for producers. "It must, however, be made clear," says the Federation, "that this was a compromise settlement and that the formula agreed with the NFFC does not, in the opinion of the Federation, make an adequate contribution to abortive costs on other projects, an issue of considerable importance for the free-lance producer."

Frank Hoare ASFP president again

FRANK HOARE, of Merton Park Productions, has once again been reappointed president of the Association of Specialised Film Producers. And 1962 will be his 15th year in the office.

Harry Field, of Associated British-Pathe, is re-elected vice-president, and the Executive

Council for 1962 will be:-

E. W. Beckett, Publicity Films; A. T. Burlinson, Films of Today; James Carr, World Wide Pictures; J. D. Chambers, Animation Associates; Eric Dane, Pearl and Dean; James Garrett, TV Advertising; John Halas, Halas and Batchelor; Ralph N. May, Anvil Films; James Mellor, Editorial Film Productions; E. P. L. Pelly, Guild Holdings; Lindsay Turner, Anglo-Scottish Pictures; K. Lockhart Smith, Film Producers Guild.

Big year for U.S films in Japan

ADMISSIONS in Japan were down 16 per cent. in 1961, though box-office take held about level because of increased prices.

Yet American films did better in Japan than any year since 1958, according to Irving A. Maas, Far Eastern vice-president of the MPEA.

The decline in theatre admissions can be traced largely to the continuing expansion of television. The number of theatres in Japan has declined

from a high of 7,400 to around 6,500 at the end of 1961 with the closures mainly in small towns. Public taste seems to be leaning towards the better, high-cost product. Until this year, cinemas normally playing foreign films were switching over to local product, this trend is now reversed and the move is back towards foreign product, principally American, as well as towards the installation of 70-mm, equipment.

Grimsby licensing

WORRIED about the increasing number of films which, in his opinion, are obscene or are likely to corrupt. Councillor A. W. Steadman, a member of Grimsby Borough Council, is urging that in future the issue of licences in the town should be in the hands of the Council and not of the Fire Brigade Committee as at present.

Orr says the AIC must seek recognition by industry

AIC PRESIDENT H. C. Orr said the time had come for the Association to seek recognition throughout the trade, at last week's council of

management meeting.

Speaking to the only other two members present—Aubrey Partner and S. Glenn—Mr. Orr said they had been too long "out of the fold." Now the AIC had to go forward and get recognition. He proposed that meetings should be arranged with each of the five trade associations individually. individually.

"Perhaps at times we have not conveyed quite the right point of view to certain people," said Mr. Orr. "We have no intention of trying to split the trade. We want to go to various committees and accept their findings. With understanding, a much closer co-ordination of exhibitors could be established."

PRS.—The Association had not yet entered into any negotiations for a new tariff with the PRS. A letter is to be sent to members, seeking information which would disclose whether it was wise to negotiate on a percentage basis, or on a formula.

Release pattern.—Mr. Orr suggested that the KRS should ask its members to consider the possibility of establishing a release pattern for films destined for the independent market.

"I think one could say it would be much title for this releasing pattern," said Mr. Orr. "It would also be a benefit if a proper list could be prepared to show exactly what films are available."

It was decided to write to the KRS asking them to put this matter before its members.

Recruitment.—A schedule of meetings to be arranged in various parts of the country is to be persented for approval at the next meeting.

Aubrey Partner reported that a circular had brought in quite a number of new members.

Bingo.—A survey had been made, it was said, and it was found that a number of small bingo operators were closing down. Mr. Orr knew of four such closures in his immediate area, though he reported that his own concern was experiencing no drop-off.

"If any cinema can be made to remain open by playing bingo twice a week," said Mr. Orr, "then the KRS will give its sympathetic con-sideration."

On postal bingo, Mr. Orr said he would not recommend any AIC member to enter into this. A careful check was being kept, and members would be informed of the results.

Publicity.—Mr. Orr believed the time had come —because of action by local authorities—for a body to be set up by the AIC, CEA and KRS to aprove publicity material put out with a film. This should bear an approved stamp, similar to that of the Board of Film Censors' certificate.

This matter is to be raised with the KRS.

Next meeting.—The next meeting will be on January 31.

Support for plan to keep presidents on GC

MANCHESTER.—The committee agreement at its January meeting with Birming-ham and East Midlands' proposal to give past presidents membersh; of General Council for a limited period.

a limited period.

H. Woolf explained that this would enable presidents to remain members of General Council for five years after relinquishing office. He added: "There is no doubt that the suggested five-year limit is good."

H. Mather said that his objection to the previous proposed amendment to rules (which was defeated) for all past presidents to continue as

defeated) for all past presidents to continue as members of general council without limiting the period, was that London had so many past

extra delegates and an advantage over other branches.

Membership.—Chairman D. L. Jones reported that last year membership of the branch dropped from 183 to 155, including 67 circuit and news and specialised group members. The branch would be entitled to two General Council dele-gates (instead of three as at present) and one deputy delegate.

PRS fees.—The question was asked what amount was payable by halls used for bingo. S. Wild replied that the PRS fee for bingo halls was 9d. per 100 seats per session.

Nominations for office.—The committee decided to make the following recommendations to the branch annual meeting for branch officers: chairman, H. Woolf (Mayfair, Whitefield); vice-chairman, A. W. Mellor (Picturedrome, Macclesfield): secretary and treasurer, S. Wild (Savoy, Pamilay). Romiley).

Mr. Woolf said he had hoped that Mr. Jones, who had been chairman for two years and had done excellent work, would have accepted nomination to serve for a further year.

20th-Fox promotes David Raphel

DAVID RAPHEL has been appointed Home Office representative in charge for Continental Europe and the Middle East by 20th Century-

He will be the link between the Home Office in New York and the Continent and will be situated in Paris.

Assistant to the 20th-Fox sales manager for France in 1950, Mr. Raphel was appointed in 1951 assistant to the general manager in Italy. Named general manager in Holland in 1954 he returned to France in 1957 as assistant to the Continental European manager.

In May, 1959, he was appointed manager of 20th Century-Fox TV International for Europe and the Middle East.

Mr. Raphel will be under the overall direction of Emanuel Silverstone, vice-president in charge of overseas sales of 20th Century-Fox Inter-

ROFD successes

ROFD reports excellent business for two Rank films from opposite corners of the globe.

From Madrid, Ralph Alexander, branch manager in Spain, reports that the Callao Cinema has been displaying the house full sign ever since "The Singer Not The Song" opened there last Friday. And this against such competition as "King of Kings," "Guns of Navarone" and " El Cid."

Mike Boxhall, branch manager in Malaya, states that "The Savage Innocents" had an excellent opening at the Cathay Cinema in Singapore on Thursday of last week. It has subsequently played to seven capacity houses and on Sunday there was a record take after four

Golden Era in Lancs

ROY DERBYSHIRE has been appointed by Eric Greenspan as Golden Era's Lancashire branch manager.

He succeeds the late Sydney Wolf. Mr. Derbyshire is well known to exhibitors in the



World huarkets

Youngstein joins Cinerama as executive vice-president

NEW YORK.—Max E. Youngstein has been appointed executive vice-president of Cinerama Inc. He will be active in promotion, exploitation, merchandising, film production, research and development. Mr. Youngstein was formerly with United Artists.

Two of his first projects will be to concentrate on the near-completed features in Cinerama, "How the West Was Won" and "The Wonderful World of the Brothers Grimm" which are being made in conjunction with MGM.

The contract between two companies calls for Cinerama to have 100 theatres equipped and ready to receive "How the West Was Won" in July. Cinerama will distribute both features in the specially-equipped theatres here and abroad with MGM to pick up the distribution following the specialised release and take it into regulation houses in normal print form.

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ANGEL PRODUCTIONS has been formed here to handle the work of a single foreign film maker, L. Torre Nillson, Argentine producer-director, who won the International Film Critics Grand Prize at the Cannes Film Festival in 1961.

Principals are exhibitor David Sanders, distributor Sanford Wiener and Orestes Truceo, who represents Nillson's production company.

The first release will be "Summer Skin" to be followed by "Hand in the Trap" and "End of the Party."

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WITH 1961 over, a final tabulation shows that only 220 new films were released by the 11 larger companies during the year, down 19 from the 239 of strike-crippled 1960, four under 1959 and 79 under 1958. Of the 220 films, 68 were foreign-made and released by the "majors."

This is 31 per cent. of the total of 220, a number only slightly under the 75 foreign films of 1960, which represented $31\frac{1}{2}$ per cent. of that year's total. The net result was the release in 1961 of only 152 American-made pictures by all the companies.

A switch in mid-year by Allied Artists from a policy of lower-budgeted films to bigger films and a reduction by 20th Century-Fox in their

The best answer...

TECHAIRAMA

A Product of Technicolor

releases in the June through December period, adversely affected the totals. The only companies to release more pictures in 1961 than in 1960 were American International, Continental Distributing, MGM and United Artists.

A FEDERAL judge has denied a Justice Department request for an injunction to prevent the planned acquisition of America Corporation by Republic Corporation. Plans for the merger between the two will now proceed.

HENRY KELLEY has been named administrative assistant to Herbert Jaffey, newly-appointed director of publicity, advertising, exploitation, public relations and sales promotion of 20th Century-Fox International and Inter-American Corporations.

Since coming to 20th-Fox ten years ago, Kelley has served as editor of Spanish pressbooks and also worked on special product brochures and publicity and exploitation material. In addition to his new duties, he will continue as editor of all Spanish publicity.

COLUMBIA has made a deal with Rossen Enterprises under which Robert Rossen will produce and direct two important properties for Columbia.

One of the properties is "Lilith," based on the best-selling novel by J. R. Salamanca, which was published last June. The other project is "Coco Beach," which deals with a town which suddenly developed around Cape Canaveral, the missile base.—Mel Konecoff.

'Navarone' on top at the French box-office

PARIS.—Throughout France attendances continued to fall in 1961 and despite promises and hopes the expected tax reliefs did not come.

Few French films can pay their way unless they find a foreign market—and the foreign market is dwindling.

France produced 16 per cent. fewer films in 1961 than 1960 and only 362 films were released during the year against 398.

Foreign films were down too. Only 177 dubbed films were screened against 215 in 1961, American pictures taking the hardest knock. The Germans screened 14 dubbed films against 37 but Italian films increased to 34 from 25.

British films remained more or less stable with 34 dubbed films screened against 35 in

1960. But Britain's "Guns of Navarone" turned out to be the box-office champion of the year.

SINCE March, 1961, when the new censorship board was introduced, 23 films have been placed in the "adults only" category, including one Franco-British co-production, "The Hands of Orlac" and the British films "Beat Girl," "During One Night" and "Victim." Seven American films were placed in the category.

WITH THE New Year three Paris cinemas have closed down, the largest, 1,400 seats, is to be turned into a store.—Henry Kahn.

New Indian committee to probe censorship

BOMBAY.—The Indian Government is backing a proposal to set up a consultative committee to sort out problems of censorship between producers and the Central Board of Censors.

The industry will submit the names of producers to serve on this committee.

A NATIONAL film museum is to be set up in Delhi, with Government backing. The museum will cost about £120,000 and will consist of historic and important documentary films. It will also include an extensive reference library.

IN CEYLON the Government is to introduce legislation to make things tougher for anyone who shows an indecent or obscene film. Under the new law no film may be shown in public or private without a certificate from the Public Performance Board.

Very heavy fines would be imposed on any exhibitor infringing the new law.—N. V. Eswar.

New wage claim worries exhibitors

DUBLIN.—Less than a year after conceding a wage increase to workers in Dublin cinemas the industry is faced with a new claim. This time the claim does not specify any amount, but requests "a substantial increase" for all grades employed in cinemas.

Preliminary discussions have already taken place between the Theatre and Cinema Association (Ireland) and the branch of the Irish Transport and General Workers' Union concerned.

The demand, coming just at the opening of the Irish Television service, which began operational on December 31, is causing considerable concern to exhibitors, particularly as there has been no further concession in entertainments tax.

DERMOT BREEN has arrived back from his American trip and reports that he is hopeful of greater U.S support for the Cork International Film Festival as a result of his visit.

STEPHENS GREEN CINEMA, LTD., reported a net profit for the year ended October 26, 1961, of £13,716, against £16,372 in the preceding year. Dividends are unchanged at 8 per cent. on the Non-Cumulative Participating Preference Stock and 15 per cent. on the Ordinary Stock.—Maxwell Sweeney.

Reviews for Showmen

- Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Doctor In The Village (Mondial)—Dutch			Turn of the century dramatic documentary focusing on a Dutch village doctor. Tale episodic, yet human and intriguing, characterisation good, direction perceptive, humour earthy and English sub-titles lucid	Very good specialised hall fare (NC)
*Hair Of The Dog (Rank)—British	66 min. (U)	Reginald Beckwith Dorinda Stevens John Le Mesurier	Domestic and big business comedy about hen- pecked husband who acquires stature through face fungus. Story compact, acting versatile, treatment smooth, romantic interest popular, and atmosphere convincing	Very good British "support" (C)
Lola (Compton)—Franco- Italian	90 min. (X)	Anouk Aimee Marc Michel Elina Labourdette	Human and witty inconsequential Franco-Italian sex comedy drama centring on gay, generous cabaret dancer. Anouk Aimee irresistible, support adequate, backgrounds realistic and English sub-titles apt	Very good art house proposition (NC)
†My Geisha (Paramount)—U.S	120 min. (A)	Shirley MacLaine Yves Montand Edward G. Robinson	Comedy drama, superbly photographed in Technirama and Technicolor, concerning talented com-	Excellent general booking (C)
*Only Two Can Play (BLC)—British	106 min. (X)	Peter Sellers Mai Zetterling Virginia Maskell	Down-to-earth middle-class small town comedy dealing with married Welsh librarian's brief, though lively, deviation from straight and narrow. Characterisation slick, treatment smooth, humour both gamy and subtle, feminine angle strong, atmosphere and detail flawless and dialogue snappy	Excellent British adult light fare (NC)
Outsider, The (Rank)—U.S	93 min. (A)	Tony Curtis James Franciscus Bruce Bennett		Ticklish star and title booking (C)
†Splendour In The Grass (Warner-Pathe)—U.S	124 min. (X)	Natalie Wood Warren Beatty Pat Hingle	Technicolor romantic melodrama, set in the Prohibition period, describing young couple's efforts to curb sexual desires. Tale frank, Natalie Wood brilliant, support hand-picked, direction incisive, atmosphere and detail thoroughly convincing, and dialogue candid	Outstanding proposition (NC)
*Stork Talk (Unifilms)—British	97 min. (A)	Tony Britton Anne Heywood John Turner		Capital British adult light booking (C)
*†Sunswept (Gala)—British	69 min. (A)	Elizabeth Yannick Karen	Nudist opus, finely photographed in Eastman Color, visiting Continental sun camps. Story slight, but Yannick's underwater swimming delightful, scenery impressive and commentary apt	Box-office British gim- mick offering (C)
Womanhunt (20th Century-Fox)— U.S	60 min. (A)	Steven Piccaro Lisa Lu Berry Kroeger	Hard-hitting CinemaScope crime melodrama telling how tough guy unmasks ex-wife's killer. Plot stoutly carpentered, acting vigorous, twist climax spectacular, and Los Angeles backgrounds colourful	Very good "second" (C)

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

*BRITISH QUOTA PICTURE

†IN COLOUR

Splendour in the Grass

Warner-Pathe, American. (X). Photographed in Technicolor. Featuring Natalie Wood, Warren Beatty and Pat Hingle. Produced and Directed by Elia Kazan. Written by William Inge. Director of Photography, Boris Kaufman. Musical Director, David Amram. 124 minutes. Release February 11, 1962

HIGH-PRESSURE Technicolor romantic

melodrama, set in the turbulent 'twenties. It deals with a young couple who fight desperately against sexual desire, but gain a hollow victory. The play's moral is somewhat obscure, yet its adolescent and adult characters, skilfully portrayed and adroitly deployed, touch the heart and cause serious misgivings in turn as hero and heroine work out their emotional problems the hard way. The hectic Prohibition era atmosphere is brilliantly re-created and heightens its tragic, torrid and tender high-

lights, and the camera work needs no bush. A warning to heedless youth and a salutory lesson for those who have forgotten their salad days, the film should have little difficulty in ringing the box-office bell. Outstanding proposition.

Story.—Deanie Loomis and Bud Stamper, a young couple living in mid-'twenties Kansas, are deeply attached, but reluctant to go the whole hog. Mrs. Loomis, Deanie's mother, has a strange attitude towards sex, but can

hardly wait for Deanie's marriage into the wealthy Stamper family. Ace Stamper, Bud's oil tycoon father, hopes Bud will complete his education at Yale and then follow in his father's footsteps, but Bud craves for a ranch. Bud and Deanie attend the same school and classmate Juanita, the town's bad girl, eyes Bud and complicates Bud's and Deanie's relationship. Eventually, Bud enrols at Yale, but while Bud and Deanie are enjoying a New Year party Bud gets into a fracas over Ginny, his wayward sister, and is badly beaten up. The disillusioned Bud and Deanie decide not to see each other rather than sully their love, but their separation affects their health. Deanie attempts suicide and is sent to a sanatorium, and Bud, a failure at Yale, marnies Angelina, an Italian waitress, after his father, a victim of the Wall Street crash, commits suicide. On leaving the sanatorium, Deanie visits Bud at his shabby ranch, realises that their love for each other is dead, and settles for a doctor.

Production.—The picture, inspired by Wordsworth's verse, tills testing ground and, although it does not pass unduly harsh strictures on the young or the old in its frank depiction of the relation between the sexes, provides much challenging and exciting food for thought. Natalie Wood proves that she has talent, as well as beauty, by handing out a moving performance as Deanie, Warren Beatty is a trifle gauche, but, nevertheless, wins sympathy as Bud, and Pat Hingle and Audrey Christie are most impressive as Ace and Mrs. Loomis respectively. Barbara Loden, Zohra Lampert and Joanna Roos head the competent supporting cast. The main action takes place during the Prohibition period when hooch inflamed the emotions and easy money, a prelude to the Wall Street crash, could buy practically anything, and accurate, not to say bizarre, detail subtly mellows the play's candid fundamentals. No grass grows under its feet!

Points of Appeal.—Powerful story, first rate acting, uncompromising, yet showmanlike, treatment, realistic staging, Technicolor and obvious exploitation angles.

Stork Talk

Unifilms. British (A). Featuring Tony Britton, Anne Heywood and John Turner. Produced by Bruce Newbery. Directed by Michael Forlong. Screenplay by Donald Ford. Director of Photography, Norman Warwick. Music by Tony Hatch. 97 minutes. Release not fixed

DELICATELY handled sex romp, pivoting on a posh maternity home. It's about a fashionable gynaecologist who, while separated from his beautiful blue-stocking wife, accidentally finds a piquant bed companion and becomes responsuble for two sets of twins, but manages to remain on the Medical Register! The opening scenes are unhurried, but once the hero, portrayed by Tony Britton, relishes the pyjama game, laughs, interleaved by compelling womanto-woman sentiment, flow freely. The denouement is neat, the backgrounds are suitably varied, and the dialogue is polished. Moreover, "Stork Talk." the tuneful signature number, has already reached the hit parade. Capital British adult light bookling.

Story.—Paul Vernon, an immaculately tailored gynaecologist, runs a ritzy maternity home, but his attractive and intelligent wife, Lisa, is inclined to be bossy. After Paul and Lisa part, Bob Sterne, Paul's junior partner, takes Paul to a wild party and Paul and Tina, a charming French girl, pair off. They get tiddly and the next morning Paul discovers Tina in the other bed in his room. He quickly smuggles Tina out, but she's shown the door at her "digs" and Paul arranges for Mrs. Webster, his housekeeper, to employ Tina. Lisa returns and Tina, unaware of Lisa's identity, tells Lisa she's pregnant, and Lisa informs Tina that she, too, expects the stork. Lisa suggests that the only way Paul can avoid scandal is for Bob to deliver the babies and register them as Lisa's twins. When the time comes, both Lisa and Tina have twins, but Bob, now in love with Tina, saves the day and marries Tina. At the fadeout, the infants enjoy their first aining accompanied by their "legitimate" parents.

Production.—The picture tells a risque tale,

but smooth acting, subtle scripting and sensitive direction keep it within bounds. In fact, the libel on the medical profession has such exquisite humour that it could make the Lancet's staid readers chuckle, while there is no denying its built-in feminine appeal. Tony Britton takes a reel or so to warm up as Paul, but immediately Paul sees the writing of an affiliation order on the wall he really gets cracking. Anne Heywood displiays character as Lisa, Nicole Perrault is an irresistible Tina, and John Turner does his stuff as the staunch Bob. Marie Kean, Gladys Henson and Daphne Anderson adequately fill minor roles. The domestic and maternity home settings thoroughly convince, and "Stork Talk," the signature tune, is deftly plugged. Briefly, tastefully embroidered "blue" layette.

Points of Appeal.—Snappy story, popular and talented cast, resourceful direction, obvious woman's angle, good technical presentation and provocative title.

Only Two Can Play

BLC. British (X). Featuring Peter Sellers. Mai Zetterling and Virginia Maskell. Produced by Leslie Gilliat. Directed by Sidney Gilliat. Screenplay by Bryan Forbes. Director of Photography, John Wilcox. Musical Director, Muir Mathieson. 106 minutes. Release February 5, 1962

GAMY and incisive sex comedy, cleverly adapted from Kingsley Amis's novel, "That Uncertain Feeling," by ace script writer Bryan Forbes. It covers the checkered marital life of a Welsh frayed white collar worker who, after having a wealthy and flashy bit of goods "on approval," comes to the firm conclusion that he has more to lose than gain by nibbling at forbidden fruit. The latest permutation of the "seven year itch" theme has the benefit of skillful acting and direction and, as a result, artfully combines piquant and lavatory humour in the French manner. Staged with an unfailing eye for detail, it's a first-rate woman's film, as well as a down-to-earth rib-tickler. Excellent British adult light fare.

Story. — John Lewis, an early-middle-aged librarian at a small Welsh town, occupies three rooms in a shabby dwelling with his wife, Jean, and two young children. The house is run by a suspicious, garrulous landlady and she and others share the bathroom and domestic offices. John has a roving eye and becomes easy game for Liz, flighty wife of Vernon Gruffyd-Williams, the rich library committee chairman. John and his pal, Jenkins, a jittery fellow, compete for a better position, but Liz promises John that she'll see that her husband sways the selection committee in John's favour. John plays up to Liz and is almost caught on her bed by Vernon, but, following other near squeaks, gets the job. Later, John takes a large dose of his own medicine on catching the patient Jean encouraging Probert, a priggish local poet. John then realises that promisiculty doesn't pay and he returns home with his tail between his legs. He and Jean go into a huddle and start a travelling library, Jean thus making sure that if John again wanders he won't go it alone!

Production.—The picture is, perhaps, a little too realistic at times—it should be possible to suggest "genteel poverty" without planting an infant on the pot in the living room and opening a bottle of "Airwick" after someone has used the "communal lav"—but the slight deviation from good taste must be forgiven since the surest way these days of gaining the highbrows' approbattion is to kearp on intestinal humour. Peter Sellers contributes a clever comedy study as the restless, jaded and susceptible John, Mai Zetterling, seen in the nude, is true to type as the tanitalising Liz, and Virginia Maskell gives a spirited and very natural performance as the sorely tried Jean. Kenneth Griffiths, Raymond Hurtley and guest artist Richard Attenborough are the most prominent of the hand-picked supporting players as Jenkins, Vernon and Probert. The boisterous bedroom capers thoroughly amuse, although the "hero" emerges practically unscathed, and the cross-talk, despite the frequent employment of "bloodies" and "bastards," erackles. By and large, the opus laughably and outrageously lampoons lower middle class life and the Establishments, and reinforces the fun with subtle human interest.

Points of Appeal.—Broadly comic "real life" tale, box-office star, shrewd direction, strong feminine slant, intriguing title and first-class technical presentation.

My Geisha

Paramount. American (A). Technirama. Photographed in Technicolor. Featuring Shirley MacLaine, Yves Montand and Edward G. Robinson. Produced by Steve Parker. Directed by Jack Cardiff. Written by Norman Krasna. Director of Photography, Shunichiro Nakao. Music by Franz Waxman. 120 minutes. Release February 19, 1962

BEAUTIFUL, endearing and funny nonsense, with an authentic Japanese backdrop. Brilliantly photographed in Technirama and Technicolor, it concerns a director who handles his star comedienne wife's box-office films, tires of basking in her reflected glory, but is nearly outwitted by her when he tries to screen "Madame Butterfly" without her. The tale stretches credulity far beyond normal breaking point, but thanks to the clever acting and make-up of Shirley Mac-Laine in the name part, and smooth direction, plus enchanting settings, its improbabilities and implausibilities blend into beguiling parody. A delightful contradiction of the saying "truth is stranger than fiction," the opus offers real escapist entertainment. Excellent general booking.

Story. — Paul Farley, a Hollywood director, features his wife, Lucy Dell, a highly talented comedienne, in many successful pictures. Lucy is happy, but Paul wants fame on his own account and decides to make a screen version of "Madame Butterfly" in Japan with a real geisha girl playing the title role. Sam Lewis, Paul's producer, thinks Paul mad, but Bob Moore, Lucy's leading man, supports Paul. The okay is finally obtained and Paul and Bob head for Japan. Lucy and Sam follow and Lucy, aided somewhat reductantly by Sam, poses as a geisha girl and calls herself Yoko Mori. Schooled by Kazumi Ito, a genuine geisha, Lucy completely deceives Paul and Bob and gets signed up for the lead. She fills the part so well that Bob falls for her, but before the film is finished Paul discovers her identity. There is trouble and Lucy's unhappiness causes her to give a memorable performance in the final scene. At "Madame Butterfly's" premiere, Lucy announces that Yoko Mori has entered a convent and will appear no more. Her sincere and shrewd gesture results in Paul receiving full credit for the smash hit and all ends well.

Production.—The picture clearly shows how film producers, stars, directors and technicians tick, with a sense of the ridiculous that prevents too many trade secrets being revealed. Shirley MacLaine, wearing dark brown contact lenses and a black wig, puts over a faseinating performance as Lucy alias Yoko, Yves Montand impresses as the jealous Paul, Bob Cummings is an amusing Bob, Edward G. Robinson thoroughly convinces as Sam, and Yoko Tani pleases as Kazumi Ito. The first half amuses, but at the same time doesn't quite make Lucy's hoodwinking of Paul and Bob acceptable. The longer it goes on, however, the more persuasive the hoax becomes. The professional rivalry of husband and wife leads to moving emotional stuff, but the humour, tinged with satire, artifully offsets the tears. The voice dubbing is marvellous— Lucy's "singing" of "One Fine Day" will melt the stoniest heart—while superb camera work puts the finishing touches to an unbelievable, yet dellectable, film.

Points of Appeal.—Jolly and sentimental tale, engaging tour de force by Shirley MacLaine, first-rate support, authentic staging, fine music, Technirama and Technicolor.

The Outsider

Rank-Universal. American (A). Featuring Tony Curtis, James Franciscus and Bruce Bennett. Produced by Sy Bartlett. Directed by Delbert Mann. Screenplay by Stewart Stern. Director of Photography, Joseph LaShelle. Musical Director, Leonard Rosenman. 93 minutes. Release February 11, 1962

WELL-MEANING, though untidy, biographical melodrama. It concerns an American-Indian

Your Films

-by JOSH BILLINGS

West End

THE LAST day of the old year was very nearly the blackest ever in the annals of film business—many a hall was snowbound—but thank goodness there's been a rapid change for the better. Here's the latest progress report:

"THE YOUNG ONES" (Warner-Pathe—CinemaScope), the brilliant British musical, has been fairly packing 'em into the Warner Theatre and only moves out today because "Splendour in the Grass" (Warner-Pathe), a powerful sex melodrama, has a fixed appointment. "The Young One's" success is not a flash in the pan, it's been held-over in all key provincial situations. This joyful intelligence is confirmed by Vic Comer of ABC who confidently predicts that the Cliff Richard opus will set such a pace when it goes out on January 22 that it may well finish up the number one of 1962. So don't hesitate to put your shirt on "The Young Ones."

CONDITIONS were frosty when "The Comancheros" (Twentieth Century - Fox — CinemaScope), a rollicking western. opened at the Carlton, Haymarket, not that it mattered. There's always a big following for John Wayne "outdoors" and the Carlton has had queues ever since the first night. The figures to date are comparable with those of "The Millionairess" (Twentieth Century-Fox—CinemaScope—British).

"THE INNOCENTS" (Twentieth Century-Fox—CinemaScope—British) ended with a bang at the Carlton, Haymarket, and is now tearing up trees at the Rialto, Coventry Street. The Henry James thriller took no time at all to settle down in its new home, and is certain of a long "second run."

UNITED ARTISTS' "The Valiant," a British naval war melodrama based on fact, has been successfully launched at the Odeon, Leicester Square. It stars a couple of first-class Italian artists, as well as our own John Mills, yet remains faithful to the tight-lipped British sea tradition. It may interest carping critics to know that average cinema audiences never tire of seeing Britain rule the waves.

MGM's "A Thunder of Drums" (Cinema-Scope) continues to do big business at the Ritz. Intelligent, yet rugged. Cavalry-Indian melodrama, it's getting the best of the high and the lowbrow worlds.

FRANK CAPRA'S "Pocketful of Miracles" (United Artists—Panavision), a stylish re-make of his 1930's winner, "Lady for a Day," is firmly entrenched at the London Pavilion. It's attracting and entertaining all classes.

"BABES IN TOYLAND" (Disney) has been delighting youngsters at Studio One, Oxford

Street, but, although the parents who accompany their kids, also enjoy the film, its title is preventing many grown-ups from going it alone. Oddly enough, its label has proved no impediment in the States.

PARAMOUNT'S "double bill," "The Errand Boy," a Jerry Lewis comedy, and "Hey, Let's Twist," a musical based on the latest dance craze, is holding up well at the Plaza. It'll keep the place warm until "The Geisha" (Paramount—Technirama), Shirley MacLaine's latest, arrives.

"ON THE WATERFRONT" (BLC), the Marlon Brando re-issue, has definitely rung the bell at the Columbia Theatre. Shaftesbury Avenue. It makes way on Thursday for "Only Two Can Play" (BLC—British), a spicy comedy.

Two Can Play " (BLC—British), a spicy comedy.
On the same day, "Only Two Can Play"
also goes into the Odeon, Marble Arch, where
"Swiss Family Robinson" (Disney—Panavision—British) has been profitably revived. The last named was just right for the "hols."

THE BLC "double bill," "Twist Around the Clock" and "Gidget Goes Hawaiian," didn't do too badly at the New Victoria, but BLC's "The Day The Earth Caught Fire" (Dyaliscope—British) made rings round it on its opening Sunday. The immediate success of the atom bomb opus on the fringe of London's West End augurs well for its suburban runs.

AS FOR the "hard ticket" jobs, "Exodus" (United Artists—Super Panavision 70) is slowly getting to the end of its tether at the Astoria, Charing Cross Road, after having enjoyed a particularly long season, but "El Cid" (Rank—Super Technirama 70), a real turn-up for the book, "South Pacific" (Twentieth Century-Fox—Todd-AO), the daddy of them all, "Ben-Hur" (MGM—Panavision-Camera 65), "King of Kings" (MGM—Super Technirama 70) and "Judgment at Nuremberg" (United Artists) are in great shape at the Metropole, Victoria, the Dominion, Tottenham Court Road, the Royalty, Kingsway, the Coliseum and the Leicester Square Theatre, respectively.

COMPTON-CAMEO is having a high old time with "Naked As Nature Intended" (British) and "The Call Girl Business" (Francoltalian) at the Cameo-Moulin, Windmill Street, and "Pavements Of Paris" (French) and "Faris Playgirls" (Swedish) at the Cameo-Royal, Charing Cross Road.

WHEN IT COMES to gimmick bills, Gala is never far behind. Its latest, "Sunswept" (British) and "Youth In Fury" (Japanese), has hit the jackpot at the Cinephone, Oxford Street.

THE Paris-Pullman, Drayton Gardens, is doing first-class business with an X certificate "double bill," "Doctor In The Village," (Mondial—Dutch) and "Lola" (Compton—Franço Italian). I know: I "picked up" the programme at this well managed hall.

On release

AS FOR the general releases, "Blue Hawaii" (Paramount—Panavision) caught a slight cold when it went out last Sunday week. What films, other than the all-seats-bookable offerings didn't? But the Elvis Presley musical swiftly rallied as soon as the weather changed and can hardly fail to end in the top bracket. If conditions hadn't been so bad it may well have broken an ABC record, but there's still ample time for it to knock up a sensational score.

"PETTICOAT PIRATES" (Warner-Pathe—CinemaScope—British), a Technicolor navy lark starring Charlie Drake, supported by "Drums For A Queen" (Warner-Pathe—British), a documentary covering the Queen's visit to Ghana, is keeping its head well above water. The artfully coupled programme definitely stole a march on its Christmas release competitors, and by photographing "Petticoat Pirates" in Technicolor its sponsors took darned good care that the "ship" wasn't spoiled for a "ha'porth of tar."

THE DISNEY all colour U certificate "double bill," "Nikki, Wild Dog Of The North," an animal adventure comedy drama, and cartoon re-issue "Pinocchio," was quite a hit. It delighted and thrilled both youngsters and adults.

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RANK'S "In The Doghouse" (British), the comedy at the expense of veterinarians, is hardly in the big money, but according to managerial reports it's getting chuckles. It's difficult to get off to a flyer without topline stars.

THERE hasn't been a terrific demand for "Babes In Toyland" (Disney), except in the afternoons and early evenings. It has charm and invention, but neither its title nor its cast is capable of attracting grown-ups.

+ + +
BOB HOPE'S newest comedy, "Bachelor In
Paradise" (MGM—CinemaScope), finished well
on the right side. It makes a particular point
of tickling the feminine ribs.

20th-FOX'S "Snow White And The Three Clowns" (CinemaScope) did a sound kiddies' trade. It shared a bill with "The Dancing Masters," a Laurel and Hardy re-issue, and I understand the last-named definitely clicked.

TERRY-THOMAS'S first Hollywood effort, "Bachelor Flat" (Twentieth Century-Fox—CinemaScope) is struggling gamely on. It has a strong "supporting" cast and good staging, but tails off.

THIRD release spots have been playing Anglo Amalgamated "Carry On" re-issues and vintage Rank comedies and, by all accounts, these time honoured laughter-makers are definitely pleasing the cash customers. It seems you can't

continued on page 25

NOW IN THE CUTTING ROOM
MARK ROBSON'S
THE INSPECTOR
A 20th Century-Fox Release

RENTERS' NEWS

Warner-Pathe reveals big production programme

FOR Warner-Pathe 1962 will be a year of great activity.

During the year there will be at least 40 sub-

jects in every stage of production.

"Act of Mercy" (Warner) is brought to the screen by director Anthony Asquith and producer Thomas Clyde, with Leslie Caron and David Niven starring. A story of conflict and conscience set against the stormy background of Latin American revolution, the film is a Concorde-Cavalcade production for Warner in wide screen and black and white. Ben Kadish is executive producer.

"Billy Budd" (Allied Artists), due for release this spring, is an adventure drama based on Herman Melville's sea story, set in the days of the Spithead Mutinies. Peter Ustinov brings his multiple talents to bear as producer-director,

writer and star.

"Billy Budd" is an Anglo Allied production for Allied Artists, filmed in Cinema Scope with

Ronald Lubin as executive producer.

"Black Gold" (Warner) is a drama of Oklahoma during the wild-cat oil boom days. Starring are Peter Breck and Diane McBain, with Leslie Martinson directing and James Burnett producing.

"Camelot" (Warner) is one of the company's most exciting new acquisitions. The Broadway musical will go into production during 1962 with Alan Jay Lerner writing the screen adaptation of his stage show, which is based on the legend of King Arthur and his Knights of the Round Table.

Classic

"Confessions of an Opium Eater" (Allied Artists) is based on Thomas de Quincey's classic with the setting of the story shifted from London in the 1800's to San Francisco in the 1920's. Vincent Price has the leading role with Linda Ho co-starred. Albert Zugsmith produces.

"Critic's Choice" (Warner) is the screen adaptation of another Broadway hit, bringing together the "The Facts of Life" partnership of Bob Hope and Lucille Ball. Subject is the comedy that arises when the wife of a dramatic critic writes a play. Frank P. Rosenberg will

produce.

"The Couch" (Warner) is a thriller. A psychopathic killer selects his victim indiscriminately at seven o'clock each evening—and then goes on to see his psychiatrist, establishing a perfect alibi. Starring are Shirley Knight and Grant Williams. Owen Crump is producer and

director.

"The Chapman Report" (Warner) is probably the most hotly controversial drama made in Hollywood this year. Starring Shelley Winters, Efrem Zimbalist Jr., Jane Fonda, Claire Bloom, Glynis Johns, Ray Danton and Ty Hardin, this is a story of life in an American suburban community as revealed by Dr. Chapman, head of a scientific sex-survey team. George Cukor directs the Technicolor film and Richard Zanuck produces.

"The Deadly Companions" (Warner), is an adult Western with an off-beat theme. Maureen O'Hara, Brian Keith, Steve Cochran and Chill

Wills are the stars.

"Days of Wine and Roses" (Warner) will be

produced by Martin Manulis for Warner, as one of the top productions of 1962. Jack Lemmon and Lee Remick will co-star and the film will be directed by Black Edwards from a screen-play by J. P. Miller.

"The Deathmakers" (Warner) is the story of an American Tank Corps during the final days of the war in the Rhineland. It will be filmed in Germany and directed by Raoul Walsh.

"Fanny" (Warner) is Joshua Logan's production of Marcel Pagnol's French classic.

"Go to Blazes!" (ABPC) is the title of a new comedy with Dave King. Co-stars are Robert Morley, Daniel Massey and Dennis Price, with Coral Browne, Norman Rossington and Maggie Smith. Kenneth Harper is the producer and the picture is directed by Michael Truman.

"The George Raft Story" (Allied Artists) stars Ray Danton in the title role of the handsome tough guy who became one of Hollywocd's most highly-paid stars. Jayne Mansfield co-stars. The picture is directed by Joseph M. Newman for producer Ben Schwalb.

"Gypsy" (Warner) is the story of Rose Lee and her shy daughter Gypsy who became queen of striptease artists. Mervyn LeRoy's production, in Technicolor, of the Broadway musical will star Rosalind Russell, Natalie Wood and Karl Malden.

"Hand in Hand" (ABPC) has won prizes at international festivals and been accorded high honours by numerous public organisations. It is a drama about two children, one Jewish and one Roman Catholic, whose innocent friendship overcomes barriers of race and creed. Helen Winston produced and Philip Leacock directed from a screenplay by Diane Morgan.

Starring in the Associated British production are John Gregson, Sybil Thorndike and Finlay Currie, with Loretta Parry and Philip Needs

as the two children.

"House of Women" (Warner) is a strong and outspoken drama about women's prisons, starring Shirley Knight, Andrew Duggan and Barbara Nichols. Crane Wilbur wrote and directed the film for producer Bryan Foy.

"Hitler" (Allied Artists), dramatisation of the psychological and personal life of the dictator, has Richard Basehart in the title role. E. Charles Strauss is the producer and Stuart

Heisler directs.

"Jilted" (Warner) is the Erskine Caldwell story of a girl who tries to make every man suffer for her own first heartbreak in love. Diane McBain is the girl whose provocative behaviour sets a town by its ears, and co-starring are Arthur Kennedy and Will Hutchins. The War-

BEN-HUR' TOPS GALLUP POLL

Britain's cinemagoers have voted MGM's "Ben-Hur" the finest film on show during 1961. They recorded their votes through the Gallup Poll organised by the London Daily Telegraph, which has a circulation topping the 1½ million mark.

"Ben-Hur" is now in its third year in London's West End and it is also playing in key theatres throughout the country.

ner Bros.' picture is directed by Gordon Douglas. Leonard Freeman produced.

"Lovers Must Learn" (Warner) is produced, directed and written by Delmer Daves. Stars Troy Donahue, Angie Dickinson, Rossano Brazzi and Suzanne Pleshette. It tells how two young Americans, portrayed by Troy Donahue and Suzanne Pleshette, are sent to Italy "to learn about love."

"Lad: A Dog" (Warner) is the warm-hearted story of a collie whose intelligence and devotion change the life of a little crippled girl. Starring are Peter Breck and Peggy McCay. The Technicolor film is directed by Aram Avakian and produced by Max J. Rosenberg.

"Love and Mrs. Sergeant" (Warner) is a comedy about a glamorous widow who writes an advice-for-the-lovelorn column.

The Music Man" (Warner) is a big musical production—the Meredith Willson stage success brought to the screen in Technicolor and 70-mm. by Morton da Costa with Robert Preston, Shirley Jones and Hermione Gingold in the starring roles.

"A Majority of One" (Warner) is another stage success brought to the screen, a comedy about a Jewish widow from Brooklyn and a Japanese businessman whose unusual friendship causes a minor diplomatic storm. Teamed are Alec Guinness and Rosalind Russell. The picture is produced and directed by Mervyn LeRoy.

"The Mask" (Warner) is a story about a primitive mask which brings diabolic fantasies to those who wear it. Filmed in a special 3-D process, "The Mask" stars Paul Stevens, Claudette Nevins and Bill Walker and is produced and directed for Warner Bros by Julian Roffman.

War drama

Merrill's Marauders " (Warner) is the tough, war drama which tells of the true-life exploits of Brigadier-General Frank D. Merrill and his World War II command in Burma. Milton Sperling produced the picture and Samuel Fuller directed in Technicolor. It stars Jeff Chandler in his last film role.

"Mary, Mary" (Warner) will be Mervyn Le-Roy's next assignment at Warner. He will produced and direct the Technicolor screen version

of the Broadway musical.

"A Noble Profession" (Warner) is the title of a new novel by Pierre Boulle (author of "River Kwai") and will be filmed by Frank P. Rosenberg for Warner with locations for this espionage drama in London, Paris and Bordeaux.

Not On Your Life" (Warner) is a new comedy subject just announced for Morton da Costa to produce and direct for Warner Bros. The story is laid on Broadway and on a Greek island

"Petticoat Pirates" (ABPC), a Naval comedy from Elstree, stars Charlie Drake, David Macdonald directed and Gordon L. T. Scott pro-

duced

The Pot Carriers" (ABPC) is a story of prison life. The cast includes Ronald Fraser, Paul Massie, Carole Lesley, Paul Rogers, Davy Kaye, Eddie Byrne and Campbell Singer: Gordon L. T. Scott is producing and Peter Graham Scott directs.

"PT Boat 109" (Warner) is an exciting dramatisation of a World War II episode involving Lt. (now President) John Kennedy when PT Boat 109 was struck by a Japanese destroyer in the Pacific.

"The Roman Spring of Mrs. Stone" (Warner) is Tennessee Williams's first and only novel, the provocative and highly dramatic story of a rich, but fading American actress who goes to Rome.

Vivien Leigh returns to the screen for the first time in seven years to play the role of Mrs. Stone, and newcomer Warren Beatty plays a gigolo. Jose Quintero directed in Technicolor.

"Reprieve" (Allied Artists) has Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Ray Walston, Eddie Albert, in a story of a convicted killer who became a famous painter while serving his 19-year sentence.

Splendour in the Grass' (Warner) is Elia Kazan's production of William Inge's first original screenplay. Starring in this outspoken







'Rocco' goes to Scotland

The Scottish press and a number of well-known Scottish personalities attended the press preview of "Rocco and His Brothers" at the Cosmo, Glasgow. "Rocco" is distributed by Regal Films International. Above: Mrs. George Singleton, the Very Rev. George F. MacLeod, George Singleton, J. K. S. Poole, Lady Lorna MacLeod, Charles Oakley. Left: J. Robertson, J. House, W. Tennent (Scottish TV). Right: Father Breslin, Dr. MacLeod, Father Murphy





Top: Film critics preparing to leave the Cosmo after the press show; J. Laing (Scottish Daily Mail), Dr. MacLeod, A. Wright (The Scotsman), Centre: J. Ronnie (Scottish Sunday Express), Miss. L. Munn, W. Butler (Scottish TV), C. Gillies (Scottish Daily Record), Miss W. Lees (Scottish Daily Mail); A. Stone (Scottish representative for Regal), George and Mrs. Singleton, J. K. S. Poole. Bottom: Miss R. Moscardini, Miss R. Franchi, A. Buchanan (manager of the Cosmo); W. Tennent (Scottish TV), A. Kempsell, A. Stone

RENTERS' NEWS

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drama about the dilemmas of young love are Natalie Wood and Warren Beatty. Kazan both produced and directed the film.

"Susan Slade" (Warner) is the frank story of a young girl who finds herself with a fatherless baby. Troy Donahue and Connie Stevens are the leading players. Produced and directed in Technicolor by Delmer Daves, who also wrote the screenplay, "Susan Slade" is based on a novel by Doris Hume.

"Samar" (Warner), filmed in Technicolor in the Philippines, is an adventure drama about the epic journey of a band of political prisoners fleeing from Spanish colonial oppression across the island of Samar. George Montgomery stars in his own Ponderey production with Ziva Rodann and Gilbert Roland.

"Term of Trial" (Warner) is the dramatic subject chosen by Laurence Olivier as his first screen role since "The Entertainer." It has as its theme a schoolmaster's involvement with a teenage pupil and the resulting scandal. Co-starring in James Woolf's production, which is directed by Peter Glenville, are Simone Signoret, Terence Stamp and new discovery Sarah Miles.

"World By Night II" (Warner) follows the success of "World By Night," and is a second tour of the world's night-spots. Luigi Vanzi, who brought the first World by Night to the screen, will direct the film in Technicolor and Technirama.

"The Young Ones" (ABPC) is Britain's biggest-ever musical. A lively and original picture from Associated British with Cliff Richard, Robert Morley and Carole Gray, the picture is directed by Sidney J. Furie and produced by Kenneth Harper. The screenplay and lyrics are by Peiter Myers and Ronnie Cass, with Stanley Black as musical director. The film is in Cinema. Scope and Technicolor.

Now 'King of Kings' challenges 'Ben-Hur'

SAMUEL BRONSTON'S "King of Kings," which started its ninth West End premiere engagement week yesterday (Wednesday), is rapidly assuming the box-office power of MGM's fabulous "Ben-Hur."

Business at the Coliseum Theatre, St. Martin's Lane, is excellent and at ABC's Ritz, Belfast, "King of Kings" is actually ahead of "Ben-Hur!"

In other provincial engagements—all in ABC theatres—the Samuel Bronston epic is running neck-and-neck with "Ben-Hur."

"King of Kings" is now playing in London, Bellfast, Birmingham (ABC, Bristol Road); Brighton (ABC, Astoria); Liverpool (Futurist); Manchester (ABC, Deansgate); Newcastle (Haymarket); Glasgow (ABC, Regal), and Dublin (Adelphi).

EIGHT BIG ONES COMPLETE FOX 1962 SCHEDULE

EIGHT big films complete 20th Century-Fox's release schedule for 1962. They are in addition to those already announced and they will all be released before the end of the year.

Joseph L. Manckiewicz's "Cleopatra," now before the Todd-AO cameras in Rome, will present a multi-million-dollar mixture of pageantry, spectacle and romance, with Elizabeth Taylor, Rex Harrison and Richard Bur.on.

Darryl F. Zanuck's "The Longest Day," which recreates the D-Day landings of World War II, will offer audiences one of the most ambitious modern war pictures ever filmed. The cast—headed by William Holden, Henry Fonda, Robert Mitchum, Kenneth More, Peter Lawford and Curt Jurgens—is bringing Cornelius Ryan's best-selling account of the invasion to life on location in France.

A story of adventure and action is Jerry Wald's preduction of "Hemingway's Young Man," which Martin Ritt is filming on location in the United States and in Verona, Italy.

Richard Beymer, Paul Newman, Eli Wallach, Susan Strasberg, Dan Dailey and Jessica Tandy star in the film, which is based on Ernest Hemingway's Nick Adams stories.

Political intrigue in India is the keynote of Mark Robson's British production "Nine Hours to Rama," now before the cameras in Delhi, and starring Horst Buchholz, Diane Baker, Jose Ferrer, Robert Morley and Valeri Gearon.

The drama, which traces the last days in the life of Gandhi, is based on Stanley Wolpert's forthcoming Literary Guild novel.

Comedy and satire will be represented in Jerry Wald's "Mr. Hobbs Takes a Vacation," which stars James Stewart, Maureen O'Hara, Fabian, Lauri Peters, Jonathan Winters and Records all round

Based on Edward Streeter's popular novel, the production makes fun, among other things, of family togetherness.

Entertainment of an entirely different order will be seen in Irwin Allen's "Five Weeks In A Balloon," which is based on one of Jules Verne's works. Allen is filming this adventure drama in Africa, Europe and the United States.

The most unusual plot of the new pictures is Samuel G. Engel's "The Lion," which deals with the friendship between an 11-year-old girl

and a full-grown African lion. Young Pamela Franklin, fresh from her role in "The Innocents," plays the girl with William Holden, Capucine and Trevor Howard. This British production, being diffected by Jack Cardiff, is taken from Joseph Kessel's best-selling

The eighth production before the cameras is Robert L. Lippert's "The Cabinet of Dr. Caligari," which is a remake of the horror classic of the silent screen.

This psychological suspense drama has a screenplay partly written by Robert Bloch, who turned out the script for "Psycho." It stars Glynis Johns and Dan O'Herlihy.



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DAILY MIRROR RUNS SERIAL OF UA FILM

United Artists' serial of "Pocketful of Miracles" which ran for five days in the Daily Mirror was the first of its kind that the paper has carried states UA.

The serial of Frank Capra's picture preceded the opening at the London Pavilion. "Pocketful of Miracles" stars Bette

Davis and Glenn Ford.

Anglo's big success in New Zealand

ANGLO AMALGAMATED'S "Carry On Regardless" opened in New Zealand during Christmas at the Century, Auckland, and the State, Wellington. Business was so good that it has been held over for an indefinite run at both houses.

British Film Imports, distributor of Anglo's films in New Zealand, has already booked "On The Fiddle" to open at the Mayfair, Christchurch, in March, to be followed with a big showing at Dunedin.

"On The Fiddle" will open at the Century, Auckland, and at the State, Wellington, in April.

In April, Anglo's "She'll Have to Go" opens at the Century, Auckland; Mayfair, Christchurch; State, Wellington; and in May at the Century, Dunedin.

"Twice Around the Daffodils" and "Carry On Cruising," Peter Rogers's two latest productions for Anglo, have already been dated for release in New Zealand.

for 'El Cid'

"EL CID" has smashed the weekly and three-weekly records for the Metropole, Victoria —and its third week topped the record-breaking first week.

The Samuel Bronston production has also shattered another record at the Gaumont, Manchester, where it had the highest-ever takings figure in the history of the theatre, beating the previous best by £1,600 in a week.

"El Cid," which had its world premiere at the Metropole, Victoria, early in December, is also doing capacity business at its three other key provincial runs at Cardiff, Bristol and Birmingham. Rank FD distributes.

Everyone loves 'Seven Brides'

MGM's musical "Seven Brides for Seven Brothers" has just completed its 6,080th engagement in the British Isles. Some theatres have played it many times and achieved increased revenue with every successive screening.

The Ritz, Preston, has played it 13 times; the Rex, Portsmouth, has had it on 11 occasions; it has been nine times to the Grand at Bournemouth.

The MGM record at the Plaza, Widnes, is held by the booking of "Seven Brides"—and it was then fourth-run for Widnes!

"Seven Brides" played in the city of Hull 36 times and still it came back for more.

A new coupling of two feature films in colour — released by Anglo Amalgamated — "Revak The Rebel" and "Peeping Tom"broke the all-time house record at the Essoldo, Liverpool for admissions and take.



Elia Kazan, multiple Academy Award-winning director-producer, met leading national film critics after a special screening of his picture "Splendour in the Grass" last week. During a whirlwind visit to London, Kazan undertook a crowded schedule of press, radio and television interviews. The film, a provocative drama about two adolescents struggling with their mutually strong physical attraction and unable to communicate with their uncomprehending parents, is the first play written expressly for the screen by William Inge. Natalie Wood and Warren Beatty star and Kazan produces and directs. The film opens at the Warner Theatre tonight. Above: Alexander Walker, Evening Standard, Thomas Wiseman, Sunday Express and Elia Kazan

ELIA KAZAN MEETS THE PRESS





Kazan talks to Dilys Powell of the Sunday Times; Kazan with Quentin Crewe, Daily Mail and Leonard Mosley, Daily Express





Elia Kazan, Felix Barker, Evening News, Bill Altria, editor, Kine Weekly, Alexander Walker, Ernest Betts, The People, Dore Silverman, Sunday Telegraph and Nina Hibben, Daily Worker; Kazan, at work on the set

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young ones

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LOUS WEEKS AT THE WARNER!

and at the same time—on London Release

PETTICOAT PIRATES

BEATING THE WORST WEATHER IN 15 YEARS!

Royal premiere for UA's 'The Valiant'

Jon Penington's production of "The Valiant" was launched by United Artists at the Odeon, Leicester Square, on Thursday of last week. Princess Marina, Duchess of Kent, was the guest of honour. Also at the premiere, which was on behalf of the Mayor of Westminster's Mental Health Appeal Fund, was Comandante de la Penne of the Italian Navy whose exploits in attacking HMS Valiant in Alexandria Harbour during the war formed the basis of the film's story. John Mills, who stars as Captain Morgan the ship's commanding officer, could not be present owing to his success on Broadway which looks like keeping him in New York for a long time. Many ex-members of HMS Valiant's crew were guests of UA for the evening. Right: Princess Marina and the Mayor of Westminster.





Top: Princess Marina, John and Mrs. Davis and the Mayor of Westminster; Princess Marina, Roy Baker, Mrs. Baker (left) and Mrs. Penington (centre); Princess Marina chats to Comandante Luigi de la Penne and the Marchesa de la Penne. Bottom: Jon Penington (producer of the film), Mrs. Roy Baker, Roy Baker and Mrs. Penington; Kenneth and Mrs. Winckles; Princess Marina, the Marchesa de la Penne and the Mayor; Dame Margot Fonteyn and her husband Dr. de Arias

Production

- by JOHN CHAMP

IF EVER a chap was entitled to say "I told you so" then it's Jimmy Wallis, boss of the Associated British Elstree Studios, who is now basking in the glow that has been created by "The Young Ones."

When the film was proposed the wet blankets were brought out; and heads were still wagging when shooting ended.

Now the sceptics have been proved wrong. And how!

Take the title record. There were 318,000 advance orders for it by the day BEFORE it was issued. And that guarantees star Cliff Richard a silver disc.

The film's clicked in the West End and has done holdover business in pre-release spots.

It's been an exciting launching for Elstree Films, the company that links the interests of Associated British with theatrical agent Leslie Grade and producer Kenneth Harper.

And it looks like an exciting future. For Jimmy Wallis tells me: "Elstree Films will be spending around three-quarters of a million pounds on production this year."

Already the next Cliff Richard starring vehicle is being prepared. It's called "Summer Holiday," calls for locations in France. Italy and Greece, and is expected to be shot in Technirama.

Locations

Harper, general manager Andrew Mitchell, and director Sidney Furie were leaving today for Greece to scout locations, with the hope that they will be there again in early summer to start shooting.

The storyline is simple. It's about a group of youngsters who drive a double decker bus to a pop musical in Greece and put on shows en route to raise extra cash.

But don't get the idea that Elstree will only make musicals. The fact is that they've got another subject called "Other People's Babies" being prepared which, says Wallis, "will be a big one," which will probably be co-financed by an American company.

And the cheeky point about this project is that it calls for locations in, of all places, California!

One or two other subjects are being considered for this new production company, and Wallis makes the point that outside subjects brought in by independent producers to make under the Elstree banner would always be considered.

All of which suggests that in 12 months' time

this new company is going to be a big force in the independent production field.

And since its product is in addition to what Associated British has lined up on its own account, it means more product at a time when the industry most needs it.

THE BEAVER team of Richard Attenborough and Bryan Forbes has got a thriller subject in preparation for shooting in the autumn.

It's called "Seance on a Wet Afternoon," and is based on a first novel by Australian Mark McShane.

The story is about a couple who carry out a complicated bit of kidnapping to help the wife get recognition for her mediumistic powers.

The film will be made for Allied Film Makers.

BUTCHER'S has "Breakout" (tentative title) scheduled to go into Twickenham on February 12, with Francis Searle producing and directing.

A rewrite job is being done on the same company's "Contact Mr. Kennedy," originally planned as a first feature, but which is now being re-scaled as a support.

+

INTO BRITAIN comes the latest American producer to turn his back on Hollywood, set up home in London, and fix his eyes firmly on production in this country and on the continent.

This time it's Ben Kadish, who was associated with the production of "South Pacific" and "Fanny."

He's formed a production company with

He's formed a production company with Leslie Caron and her husband, Peter Hall, which has linked up with Tommy Clyde's company, Cavalcade, to make "Act of Mercy."

David Niven and Leslie Caron star in it as a husband and wife who help a deposed South

Hill-top conference between director Anthony Asquith and producer Thomas Clyde at Malaga, Spain, where they shot location scenes for "Act of Mercy," starring David Niven and Leslie Caron

SHOOTING NOW-

PINEWOOD.—"Life for Ruth" (Allied Film Makers for Rank), producer Michael Relph, director Basil Dearden. On location. "Carry on Cruising" (Anglo), producer Peter Rogers, director Gerald Thomas.

ABPC, ELSTREE.—"The Pot Carriers" (Associated British), producer Gordon Scott. director Peter Graham Scott. "Act of Mercy" (Associated British), producer Thomas Clyde, director Anthony Asquith.

SHEPPERTON.—"A Kind of Loving" (Anglo Amalgamated), producer Joseph Janni, director John Schlesinger. "The War Lover" (Columbia), producer Arthur Hornblow, Jnr., director Philip Leacock. "The Break" (Mancunian), producer Tom Blakeley, director Lance Comfort.

MGM, BOREHAM WOOD.—"Zero One" (MGM/BBC tv series), executive producer Lawrence Bachmann.

CHALK FARM.—Television commercials.

TWICKENHAM. — "Emergency" (Butcher's) producer/director Francis Searle. Television commercials and documentaries.

MERTON PARK.—Television commercials and documentaries.

CARLTON HILL. — Television and cinema commercials.

BEACONSFIELD. — "Crooks Anonymous" (Julian Wintle-Leslie Parkyn production for Anglo), director Ken Annakin.

American president to escape. Following Spanish locations, interiors are being photographed by Robert Krasker at Associated British Elstree studios.

Among the reasons advanced by Kadish for turning to Europe are the usual ones of economics, and the greater range of easy-to-reach locations,

But he also sounds a warning note. And that is against some forms of union restrictions.

He makes the point, for instance, that he's against British unions being able to decide whether or not they will work overtime, believing this to be solely the responsibility of the management.

It's a point worth bearing in mind. Because if ever film-making in Britain became too full of restrictions then American producers might not only turn their backs on Hollywood—but Britain as well.

SPLICE the mainbrace! Producer Peter Rogers and director Gerald Thomas launched their latest, "Carry On Cruising," at Pinewood this week,

It's the first of the series to be made in colour, and will have the Anglo tab when it's released.

The crew is headed by Sidney Jamas as a ship's captain. Kenneth Williams, first officer, Kenneth Connor, doctor, Lance Percival, galley chief, and Jimmy Thompson, barman.

Passengers include Liz Fraser and Dilys Laye, who carry built-in radar for tracking down handsome men like physical training instructor Vincent Ball, and Esma Cannon as a lovable spinster determined to enjoy herself no matter what.

Which makes it sound a better proposition than even the luxury cruises now being advertised in the holiday supplements.





television

-by TONY GRUNER

THE MOST controversial figure in the television industry today is Gerald Croasdell, general secretary of British Actors' Equity.

Croasdell is the official spokesman of Equity's General Council, which nine weeks ago ordered its members to boycott all ITV programmes until its wage claims were accepted by the programme companies.

I met Croasdell at his Harley Street headquarters to discuss Equity's case in this dispute, which has led to the longest and most expensive strike in the history of the television business.

Croasdell is a keen-eyed, fresh-faced, pipe-smoking man, in his early forties. He does not act or talk like the average trade union leader. Listening to him explain the point of view of his General Council I was reminded more of a barrister expounding a brief of his client, rather than the strike leader of 10,000 actors and actresses.

Our interview was constantly interrupted by telephone calls dealing with the strike and other Equity matters. Croasdell took all the calls in his stride, and then unhurriedly returned to the previous business.

He spoke frankly, answering all questions, although some of them might have been considered by other people provocative.

Whatever criticism there can be levelled against British Equity, few can deny that it is a demo-

cratic body. The General Council, made up of some of the most respected actors and actresses in the business, meets every Tuesday to lay down a general policy.

Croasdell, who, three months ago, was hardly known, except among a selected number of people within the industry, has now become a national personality.

In spite of this, it is clear that neither he nor his union have any time for "the cult of personality" and as soon as the dispute is over. Croasdell will assume his normal self-effacing position as general secretary without the press headlines and publicity.

I asked Croasdell to explain why Equity had "suddenly" banned the tv film series "Man of the World" from being made by the Independent Television Corporation at Shepperton.

He explained that this was no sudden decision. As far back as September 4 last year, the General Council had decided to allow the production of tv film series if there were satisfactory undertakings given that the films would not be released to ITV while the dispute with the contractors was in progress.

The Rank Organisation, which was then making "Ghost Squad," agreed to give this undertaking, and permission for actors to work on the series was endorsed by the union.

On September 8, according to Croasdell, ITC

made enquiries about similar permission to be granted for "Man of the World." When told of the conditions, the company declared they could not give an undertaking.

The matter then rested until September 26, when Spencer Wills, chairman of Associated Rediffusion, declared his opposition to the Equity wage claim and indicated that the dispute was likely to be a long one.

Following this statement, said Croasdell, it was decided not to allow Equity members to take part in any tv film series by programme companies, or subsidiaries, even if they gave the undertaking that the films would not be viewed during the period of the dispute.

Thus, when ITC approached the union in October, agreeing to this condition, Equity still refused to give its consent.

Croasdell said that in spite of this clear warning the company went ahead and booked Shepperton Studios. Since then, ITC had had a number of meetings with Equity but the union had been unable to see its way to relaxing the ban.

Said Croasdell, "Naturally we would like to see more tv film productions. We certainly did not wish to prejudice the employment of the craftsmen and technicians at Shepperton Studios, with whom we have always had the most cordial relations.

Our difficulty has been to find a formula which would assist Shepperton, at the same time, not weakening our pressure against the programme contractors.

"As you know, ATV owns ITC and, therefore, we had no alternative but to stick to our recommendation we sent to members after the Spencer Wills speech.

"This point of view, I may say, was not only recognised by the other film unions in the busi-



Showmanship

-by FRANK HAZELL



CMA regional controller D. B. Williams presents George Lockyer (Coventry Gaumont) with the third bar to his Circle of Showmen Plaque. Mr. Lockyer recently became CMA's champion showman. Looking on (left to right) are Arthur Davids (Worcester Gaumont) who was awarded a showmanship star for his "Guns of Navarone" campaign; Len Putsman (Birmingham Gaumont), holder of CMA's first Circle of Showmen plaque; and Frank Poole, regional manager. Says D. B. Williams: "It may look as if this presentation took place in a field—but the "backcloth" is part of the superb murals in the circle alcove of the Birmingham Gaumont where the presentations were made"

THE COMPANY OF SHOWMEN

Family angle for a family film

GIVE A CHILD a balloon and you can rely on it being shown to mother or father. If the balloon carries details of a family film such as "The Absent-Minded Professor," then you've passed the message to the people that matter.

E. W. Brookes, Rex, Farnborough, decorated the back of a lorry with the assistance of senior members of his boys' and girls' club—a nice touch, this—and then sent out this mobile advertisement on a 20-mile tour of new estates and villages near Farnborough.

Display cards

Balloons were given to the children wherever the lorry stopped.

Six of the local shops carried display cards and there was also a mammoth display of quads, stills, etc., in what appears to be an empty shop in the centre of the town.

Empty, or not, this was one shop that would have attracted the attention of everyone that passed by.

There was a painting competition for the children which brought a worthwhile response of 140 entries. The winners received their prizes —"flubber" and a book for the best effort by the youngsters competitor—at a Saturday meeting of the youngsters' club when 460 children were present.

There were cards for local hotels, overprinted serviettes for restaurants, throwaway cards and the usual run-of-the-mill gimmicks which all helped to make this a very good campaign

indeed.

Jersey is not an easy place for the showman—out of the holiday season, anyway. But L. A. L. Moneypenny, of the Odeon. Jersey, did a fine job with limited resources for "A Taste of Honey."

He used overprinted throwaways, bills in buses travelling to all parts of the island and specially printed paper covers for books at two libraries.

Together with his normal advertising this ensured that most people in Jersey knew about the film.

R. F. Barnes, assistant manager of the Odeon, Streatham, managed to get his theatre mentioned in a BBC broadcast when the local camera club staged its annual exhibition in his fover.

staged its annual exhibition in his foyer.

It all helped to sell Disney's "The Parent Trap." Mr. Barnes thought up a good street stunt, too. He sent a girl member of his staff around the town dressed in Hayley Mills-type sweater and jeans, giving away overprinted balloons. Throwaways and shop tie-ups completed a good campaign.

When the same film played the Odeon, Erith, manager B. S. Richardson hit on a fine idea to put over the dual role played by Hayley

Mills.

Fish and chips

He got the town's two fish and chip shops to carry double pictures of the young star with the legend: "They Go Together—Just Like Fish and Chips!"

Other tie-ups in local shops spread the mess-

ge around

D. Carey, Odeon, North End, Portsmouth, is another fortunate manager who found a bunch of these enthusiasts to publicise "Come September." There were also tie-ups with local Lambretta dealers.

Mr. Carey also benefited from 74 in. of press space—there was 34 in. in the Portsmouth

Évening News alone.

R. R. Lucas, Odeon, Plymouth, concentrated on street displays for "Infidelity." One that must have attracted a lot of attention was a large cut-out telephone which was placed beside telephone kiosks in the city. It carried the message "Dial 65392 (the Odeon's number, of course) for thrills."

Outside

Another manager who achieved good outside coverage was **D. J. Watts,** Odeon, Salisbury, who placed 11 showcards and posters with traders for a three-day run of "Marines, Let's Go!" and then persuaded the shopkeepers to show another set of cards for "Demetrius and the Gladiators" at the end of the week.

show another set of cards for "Demetrius and the Gladiators" at the end of the week.

"Being an old soldier, I thoroughly enjoyed this picture," declared **Sydney J. Hobart,** Odeon, East Dulwich, when he reported on "The Queen's Guards."

Any manager who feels that way about a film is contain to do a good selling job—any

Any manager who feels that way about a film is certain to do a good selling job—any sales chief will tell you that a good salesman must be enthusiastic about his product.

So, it's not surprising that Mr. Hobart's promotion for the picture was a very good

one.

He says that teenagers had no time for the film, particularly the girls. But don't forget most of today's teenagers were born after the last war ended!

So the main platform for his publicity was a recruiting display—a bid to stimulate interest among the lads who had only read about the army.

There was a fine foyer display of offensive weapons and a parachute was suspended from the ceiling in the circle. Territorials manned the display every evening.

Eight shop displays made sure that East Dulwich shoppers knew that the film was on and a quad mounted on the rear of an ancient car passed the message to the rest of the population.

MULTILITE 'GLO-SPOT' Cinema Torches

Whitgift Street, Croydon, Surrey Croydon 6389

The Showman also commends ...

Figures in parentheses indicate number of credits

ANTHONY, E. H., Dominion, Harrow: Gorgo, Public relations, Breakfast at Tiffany's, The Terror of the Tongs, Theatre publicity (5). Alner, R. M., A/M., Whiteladies. Bristol: Two Women, On the Fiddle (2). Askew, L., Grand, Nelson: The Horsemasters, Spare the Rod, 101 Dalmatians, The World By Night, Nearly a Nasty Accident, Whistle Down the Wind (6). Andrews, R. F., Rex, Norbury: Children's club. Archer, D. J., Empire, Coventry: The Ladies Man. Alexander, A. D., A/M., ABC, Dundee: Parrish, With Gagarin to the Stars (2). Allen, A. A., Regal, Sidcup: The Alamo. Adams, D. G., Regal, Kirkcaldy: Watch it Sailor, Gold of the Seven Saints, Don't Bother to Knock, Public relations (4). Archer, D. J., Empire, Coventry: Raising the Wind. Abbots, J. W., Regal, Newbury: The Naked Edge, Victim, Goodbye Again, The Pleasure of His Company (4). Allen, A. A., Regal, Sidcup: The Naked Edge, Victim, A Taste of Honey, The Parent Trap (4). Affolter, L. M., Odeon, Crewe: Wild in the Country. Alexander, R., Odeon, Bilston: The Big Show. Aylen, W. G., Odeon, Bishop Auckland: Wild in the Country. Allan, S. G., Odeon, Motherwell: The Last Sunset. Adams, H. W., Odeon,

Godalming: Flame in the Streets. BUTLER, T., Regent, Crosby: Dentist on the Job, Strangers on a Train, Gold of the Seven Saints. On the Double, I'm All Right Jack (5). Brooks, W. G., Ritz, Market Harborough: The World of Suzie Wong Very Important Person, The Facts of Life, The Grass is Greener, Swiss Family Robinson, Oklahoma. Public relations (7). Broadhurst, A., Luxor, Eastbourne: The Frightened City, Three Day films, Public relations, Raising the Wind (4). Bridger, A. P., Ritz, Maidstone: Romanoff and Juliet, Taste of Fear, Curse of the Werewolf (3). Bailey, E. F., Ritz, Stockport: The Ladies Man. Bowden, R. D., Westover, Bournemouth: What a Carve Up, Personal appearance, Parrish (3). Brandon, G., Picture House, Birmingham: Death Comes from Outer Space, The Long and the Short and the Tall. The World of Suzie Wong, Spare the Rod, Return to Peyton Place, Payroll (6). Brennan, J., A/M., Playhouse, Dewsbury: One-Eyed Jacks. Byars, S. M., A/M., ABC, Riddrie: Payroll, The Sins of Rachel Cade, The World By Night. Week-End With Lulu, Fury at Smugglers Bay (5). Butler, T., Regent, Crosby: Children's club. Brown, L. J., Ritz, Felixstowe: Public relations. Bailey, J. M., A/M., Broadway, Eccles: Children's club, Gold of the Seven Saints (2). Butler, T., Regent, Crosby: Raising the Wind. East of Eden (2). Brown, L. J., Ritz, Felixstowe: The Sins of Rachel Cade, Public relations, Portrait of a Mobster, No My Darling Daughter (4). Birch. E., A/M., Adelphi, Birmingham: Raising the Wind, On Friday at 11, East of Eden, Two Women (4). Briggs, H., Majestic, Mexborough: 101 Dalmatians. Barnes, R. F., T/A/M., Odeon, Streatham: Back Street. Broadhurst, A., Luxor, Eastbourne: On the Double, The Ladies Man (2). Bolton, H. T., Palace, Eltham: Public relations, On Friday at 11, The Pleasure of His Company, On the Fiddle (4). Bowden, R. D., Westover, Bournemouth: East of Eden, On Friday at 11, Nothing Barred (3). Blackmore. P., A/M., Wallaw, Blyth: Don't Bother to Knock. The Ladies Man (2). Brown, L. J., Ritz, Felixstowe: Reach for the Sky, All in a Night's Work, Taste of Fear, Public relations, Warlock, Theatre publicity (6). Badman, W. G., Odeon, Port Talbot: Whistle Down the Wind. Booty, Miss J., Odeon, Faversham: Whistle Down the Wind. Baker. R. A., Odeon, Camberley: The Alamo. Brookes, E. W., Rex, Farnborough: The Secret Ways. Beacham, V., Odeon, Herne Bay: The Parent Trap. Bigwood, G. F., Odeon, Weston-super-Mare: A Taste of Honey. Bowen, S. H., Odeon, Newport: A Taste of Honey. Bish, H. S., Gaumont, Chippenham: Flame in the Streets. Barton, E. D., Odeon. Bath: A Taste of Honey. Brinley, L. J., Gaumont, Exeter: Mein Kampf. Browne, J. E., Odeon, Yeovil: A Taste of Honey. Bishop, Mrs. W., A/M., Odeon, Harlesden: A Taste of Honey. Brader, P. J., Plaza, Dudley: The Absent-Minded Professor. Bennett, R. W. G., Gaumont, Nottingham: The Absent-Minded Professor. Bowen, M. A., Odeon. Whitton: Victim. Booty, Miss J. A., Odeon, Faversham: The Young Savages. Brookes, E. W., Rex, Farnborough: The Last Sunset. Baker, R. A., Odeon, Camberley: Flame in the Streets. Brown, J. A., Gaumont, Edinburgh: The Parent Trap. Bint, B., Odeon, Sale: Two Rode Together. Brannan, J. W., Odeon, Burnage: Two Rode Together. Baker, G., Gaumont, Manchester: Victim, Exodus (2). Blease, G. B., Odeon, Bolton: The Last Sunset. Baker, R. A., Odeon, Camberley: Whistle Down - the Wind. Brookes, E. W., Rex, Farnborough: Dentist on the Job. Booty, Miss J. A., Odeon, Faversham: Spare the Rod, By Love Possessed (2). Beacham, V., Odeon, Herne Bay: The Naked Edge. Bennett, G. E., Odeon, Stafford: Return to Peyton Place. Baxter, F., Gaumont, Leicester: The Absent-Minded Proféssor. Baker, R. C., Odeon, Hanley: Greyfriars

Bobby. Bedford, H., Gaumont, Derby: The Absent-

Minded Professor, The Horsemasters (2). Bee, J. R., Odeon, Worcester: The Last Sunset. Beacham, V., Odeon, Herne Bay: A Taste of Honey.

COLLIER, H. E., ABC, Croydon: Personal appear-

ance. Curry, T., A/M., Forum, West Hartlepool: On the Double. Cave, D., Super, Oxford: Public relations, With Gagarin to the Stars, Press publicity, The Guns of Navarone (4). Charles, R., Regal. Camberwell: The Ladies Man, Raising the Wind, The Frightened City, All in a Night's Work, Portrait of a Mobster, Gold of the Seven Saints. On the Fiddle (7). Clark, G., Rex, Consett: Public relations, Gold of the Seven Saints, Parrish (3). Crate, L. H., ABC, Dunstable: Parrish, All in a Night's Work, Gold of the Seven Saints, The Fall of the House of Usher (4). Cully, N., Coliseum, Whitley Bay: Theatre publicity, The Night We Got the Bird, Children's club. Public relations. Too Hot to Handle (5). Carter, Mrs. S., ABC, Croydon: Public relations. Chapman, T. F., Metropole, Nottingham: Public relations, The Frightened City. Children's club (3). Cook, R. L., ABC, Swindon: Public relations. Curry, T., A/M., Forum, West Hartlepool: Taste of Fear, Gold of the Seven Saints, Don't Bother to Knock, Watch it, Sailor! (4). Cook, R. L., ABC, Swindon: What a Carve Up. The Pleasure of his Company (2). Clark, G., Rex. Consett: One-Eyed Jacks, Konga, King Creole, The Fall of the House of Usher, Children's club, World By Night (6). Cattell, A. G., ABC, Torquay: Theatre publicity, Breakfast at Tiffany's. On the Fiddle, What a Whopper (4). Coombes, R. E., Regal. Cirencester: Don't Bother to Knock, What a Carve Up, The World of Suzie Wong, All in a Night's Work, Whistle Down the Wind (5). Chapman, T. F., Metropole, Nottingham: Children's club, On Friday at 11, Theatre publicity, Public relations (4). Cully, N., Coliseum, Whitley Bay: Theatre publicity, Children's club. Raising the Wind, Gold of the Seven Saints. The Sheepman, The World By Night. Don't Bother to Knock (7). Court, J. A., Commodore, Liverpool: With Gagarin to the Stars, Children's club. Raising the Wind (3). Crabb, R. J., Ritz, Nuneaton: Raising the Wind, Strangers on a Train, Portrait of a Mobster, Don't Bother to Knock, Parrish. Flame in the Streets. The Ladies Man (7). Court, J. A., Commodore, Liverpool One Eyed lacks. Children's club, Watch it Sailor, On the Double, Portrait of a Mobster (5). Callander, D., Vandyck, Bristol: On the Double, Raising the Wind, The Ladies Man, 101 Dalmatians (4). Crane. G. J., Odeon, Norwich: The Naked Edge. Crisp, A. G., Odeon, Southend-on-Sea: Come September, The Absent-Minded Professor, Goodbye Again (3). Cooke, R. S., Odeon, Guernsey: The Parent Trap. Clarke, L. R., Odeon, Hounslow West: The Naked Edge. Court, H. J., Gaumont, Portsmouth: A Taste of Honey. Crawshaw, R., Odeon, Taunton: A Taste of Honey. Close, C. C., Gaumont, Bristol: 'A Taste of Honey. Craig, B. I., Odeon, Cardiff: Marine's, Let's Go. Campbell. H. S., Gaumont, Luton: Tammy Tell Me True. Carter, E. S., Odeon, Ilford: The Naked Edge. Crawley, V. A. H., Odeon, Sevenoaks: Goodbye Again, No My Darling Daughter, The Young Savages (2). Cooke, R. S., Odeon, Guernsey: A Taste of Honey. Clarke, L. R., Odeon, Hounslow West. Curry, J., Gaumont, South Shields: The Last Time I Saw Archie. Clark, C., Odeon, Scotstoun: The Young Savages. Cook, R. L., Odeon, Middlesbrough: The Guns of Navarone. Cockburn, R. C., Odeon, Skipton: 101 Dalmatians. Clark, J. D., Majestic, Leeds: The Guns of Navarone. Clark, L. R., Odeon, Hounslow West: Goodbye Again. Crawley. V. A., Odeon. Sevenoaks: The Alamo. Chantrey, G. M., Odeon. Glasgow: The Naked Edge. Cross, P. A., Gaumont, Walsall: Wild in the Country. Carpenter, A. M., Odeon. Sutton Coldfield: Flame in the Streets. Conway, C. D., Odeon, Hereford: Wild in the Country. Clarke, D., Odeon, Derby: By Love Possessed. Calcott, J. J., Gaumont, Putney: Victim.

DEMAECKER, W. D., Princes, Springburn: Gold of the Seven Saints, One-Eyed Jacks, Fury at Smugglers Bay, The Alamo (4). Dunachie, J., ABC, Glasgow: Raising the Wind, Two Women (2). Denyer, D. A., ABC, Portsmouth: Public relations, The Frightened City, Two Women, What a Carve Up. With Gagarin to the Stars, On the Fiddle, Master of the World (7). Dixon, J. A., ABC, Chesterfield: The Fall of the House of Usher. Don't Bother to Knock, Newsreel publicity, Dentist on the Job (4). Dale, A. S., ABC, Riddrie: The Long and the Short and the Tall, The Sundowners (2). Denning, B. F., R/M., Plaza, Plymouth: The Magnificent Seven, the 3 Worlds of Gulliver, High Society (3). Dixon, J. A., ABC, Chesterfield: On the Fiddle, On Friday at 11, Stage show, Newsreel publicity (4). Dunford, G., Ritz, Selby: 101 Dalmatians. Davany, W., Ritz, Gateshead: One-Eyed Jacks, The Ladies Man, Taste of Fear, World by Night, Public relations (5). Denyer, D. A., ABC, Portsmouth: Portrait of a Mobster. The Ladies Man (2). Demaecker, W. D., Princes, Springburn: Portrait of a Mobster,

Parrish, The Ladies Man (3). Denyer, D. A., ABC, Portsmouth: Homicidal, Terror of the Tongs (2). Dixon, J. A., ABC, Chesterfield: Raising the Wind, Portrait of a Mobster, The Ladies Man, Two Women, Public relations (5). Dunachie, J., ABC: Glasgow: Parrish. Dawson, G. V., Odeon, Worthing: Come September, The Parent Trap (2). Docherty, C., Queen's Hall, Newcastle: The Guns of Navarone, Spartacus (2). Dawson, A. E., Odeon, Darlington: The Alamo. Donaldson, A. M., Odeon, Greenock: Greyfriars Bobby. Ditcham, C. T., Odeon, Kingston: The Trapp Family. Daviss, A. F., Gaumont, Southall: Goodbye Again, Victim (2).

ECCLESTON, N. L., Palace, Lancaster: The Absent-Minded Professor, Strangers on a Train, Taste of Fear, Portrait of a Mobster, On the Fiddle, Breakfast at Tiffany's, The Pleasure of His Company (7). Elmes, L. J., A/M., ABC, Maidenhead: Two Women, The Frightened City (2). Edmundson, J., Ritz. Bradford: Raising the Wind, The Frightened City, Two Women (3). Evans, A., Savoy, South Shields: One-Eyed Jacks, On the Double, Dentist on the Job, Parrish (4). Excell, P. L., Odeon, Deal: The Parent Trap. Evans, R. T., Regent, Brighton: The Mariage-Go-Round. Edwards, A. M., Gaumont, Plymouth: Come September. Evans, H., Gaumont, Islington: The Wastrel. Eslick, E., Odeon, Morden: Goodbye Again. Evans, R. T., Regent, Brighton: Public relations. Elliot, J., Odeon. Gateshead: The Last Sunset. Excell, P. L., Odeon, Deal: The Naked Edge. Eslick, E., Odeon, Morden:

No, My Darling Daughter.

FROST, A. T., Ritz, Oxford: The Pleasure of His Company, The Parent Trap, Victim, Breakfast at Tiffany's, Pathe Pictorial, The Queen's Guards (6).

Fisher, J. B., ABC, Hull: Stage show, Two Women, Raising the Wind, The Ladies Man, What a Carve Up, With Gagarin to the Stars (6). Freeman, H. A.,

Prince of Wales Harrow Road David and Goliath.

Up, With Gagarin to the Stars (6). Freeman, H. A., Prince of Wales, Harrow Road. David and Goliath, Tammy Tell Me True, Cold Wind in August, Assassins in the Sun, The Marx Brothers Go West, Nazi Crimes and Punishment, Warlord of Crete (7). Fisher, J. B., ABC, Hull: Nothing Barred, On Friday at 11, What a Whopper, Master of the World, On the Fiddle (5). Farmer, R., Gaumont, St. Albans: The Wastrel. Felton, R. J., Odeon, Wolverhampton: The Absent-Minded Professor. Freedman, L., Odeon, Perry Barr: Flame in the Streets. Firman, S. A., Odeon, Hatfield: The Absent-Minded Professor. Frewin, G. D., Gaumont, Rochester: The Trapp Family. Fletcher, K. C., Odeon, Horsham: The Alamo. Fricker, C. H., Alexandra, Aldershot: The Trapp Family. Fail, D. P., Pavilion, Newcastle: A Cold Wind in August, Mary Had a Little (2). Frankland, D. G., Odeon, West Hartlepool: Wild in the Country: Fenner, J. B., Odeon, Bradford: The Last Time I Saw Archie. Frewin, G. D., Gaumont, Rochester: The Alamo. Fray, R. W., Gaumont, Hinckley: Can-Can.

'Kine.'-MGM £600 Contest

THE MAN WHO WOULDN'T BE DISCOURAGED

EVERYONE knows that newspaper advertising falls off in Christmas week. But S. Burgess, manager of the Regal, Ilford, refused to be discouraged and arranged composite pages in two local newspapers, though playdate for "Bachelor in Paradise" was Christmas Eve!

What's more, he sold every ad. on the pages imself.

Mr. Burgess backed up the composites with a grand all-round campaign that must have done wonders at the box-office.

Mr. Burgess did another good job on "Gigi," with newsboys in the streets, tie-ups with eight shops and a fine foyer display.

When assistant manager **D. Robertson**, of the ABC, Edinburgh, played "Gigi" he got fine co-operation from record stores handling the discs from the film.

He arranged a tie-up with a local hairdresser and had "Gigi" hairstyles featured in his foyer.

G. Lennox, of the ABC, Falkirk, had a really first-rate idea. He had a local printer produce a calendar for 1962 which plugged outstanding MGM films coming to the cinema.

Then he distributed the calendar to local clubs and organisations and soon had proof that the idea was a good one.

His telephone started to ring—clients wanting to know just when "King of Kings" and other pictures would reach the cinema.

REVIEWS

-continued from page 10

who became a national hero by accident during World War II, experienced pangs of conscience every time he was shaken by the hand, and sought succour from the bottle. The true tale, at once poignant and cynical, is quite well acted—Tony Curtis, although carelessly made up, gets under the skin and scalp of the Indian—and newsreel combat "shots" strengthen atmosphere, but even so it lacks universal appeal. Bluntly, the "citation" will bore most non-Americans and their womenfolk stiff. Ticklish star and title booking.

Story.—Ira Hamilton Hayes, a likeable, unaggressive Pima Indian, deems it his duty to fight in World War II. He joins the Marines, takes all that Sergeant Kiley, the tough instructor, can hand out, and, following a terrific scrap, makes friends with Jim Sorenson, a real white man. While storming Iwo Jima, Hayes, Sorenson and four others are photographed raising the Stars and Stripes on a mound. Sorenson is killed, but Hayes and two other survivors visit Washington and figure in a national War Bond drive. Hayes is subjected to hero worship, but, still suffering from the shock of Sorenson's death, hates the undeserved feteing. He gets hopelessly drunk, disgraces himself in public, and is sent back to the front. After the war, Hayes heads for his native Arizona, but, stuck with his phoney reputation, lifts his elbow more vigorously. Hayes becomes a lavatory "superintendent," but pulls himself together long enough to attend a Marine dedication ceremony.

Production.—The picture has some commendable facets, but World War II is so distant that commentary on human behaviour, both in the front line and on the home front, has lost much of its meaning, let alone sting. Tony Curtis adequately conveys Hayes' true feelings, but all the same the character's inebricty becomes tiresome towards the finish. James Franciscus. Bruce Bennett and Vivian Nathan are the most conspicuous of the rest. The training and combat sequences have realism, but the humorous acides are obvious, and there is no romance to appease the fair sex. So far as the popular box-office goes, "The Outsider" may well "live" up to its label.

Points of Appeal.—Title, star and authentic treatment.

Womanhunt

Twentieth Century-Fox. American (A). Cinema-Scope. Featuring Steven Piccaro, Lisa Lu and Berry Kroeger. Produced and Directed by Maury Dexter. Screenplay by Edward J. Lakso and Russ Bender. Director of Photography, Floyd Crosby. Musical Director, Henry Vars. 60 minutes. Release January 29, 1962

STOCKY, skilfully carpentered crime melodrama, sharply photographed in CinemaScope. It's about a determined fellow, who, while tracing the whereabouts of his ex-wife, luckily remains in one piece and busts a dope and insurance racket. The punchy tale, vigorously acted, slickly directed and realistically staged, holds with a vice-like grip as it speeds to a spectacular and showmanlike climax. A meaty capsule and one that the masses will eagerly swallow. Very good "second."

"second."

Story.—Hal Weston, a forthright chap, arrives at Hollywood looking for Nora, his ex-wife. She married Petrie, Weston's one-time partner, who had been accused of dope smuggling, but Petrie died and Nora collected the insurance money. Osgood, Petrie's former employee, helps Weston in his search. Weston's life is threatened and he discovers that Petrie killed Nora and, helped by Doctor Sheng, a Japanese, substituted her body for his and drew the insurance through another woman. Finally, Petrie tries to escape by having his face made to look like Osgood's, but he and Osgood come to sticky ends. Meanwhile, Weston finds pleasant companionship in Li, Sheng's innocent daughter.

innocent daughter.

Production.—The picture, an exciting kettle of fish, keeps on the boil during its commendably short running time. Steven Piccaro never lets up

as the masterful, uncompromising Weston, Lisa Lu is a delightful Li, Berry Kroeger scores as Petrie and Osgood, and Bob Okazaki registers as Sheng. There is mystery, as well as violence, yet wholesome sentiments are expressed before the play arrives at its shock denouement. Lastly, a word for the cleverly composed Los Angeles backgrounds.

backgrounds.

Points of Appeal.—Taut script, full-blooded acting, resourceful direction, thrills and good atmosphere.

Hair of the Dog

Rank. British (U). Featuring Reginald Beckwith, Dorinda Stevens and John Le Mesurier. Produced by Jack Parsons. Directed by Terry Bishop. Screenplay by Tony Howes. Director of Photography, Ken Hodges. Musical Director, David Lee. 66 minutes. Release February 19, 1962

COMPACT comedy, given realistic domestic and big business backdrops. It concerns a henpecked commissionaire at a safety razor blade factory who rapidly gains stature through the involuntary growing of a beard. The fun, subtly flecked with satire and underlined by agreeable romantic sentiment, smoothly builds up to an expedient and showmanlike climax. Shrewd casting and neat direction do the trick. Very good British "support."

Story.—Fred Tickle, much married commissionaire at a safety razor blade works, develops barber's rash and cannot shave. Violet, Fred's aggressive wife, hates her husband's beard, and so does the firm's boss, Sir Mortimer Gallant, though for a different reason. Sir Mortimer Gemotes Fred, but the "beaver" gives Fred dignity and he is taken up by local bigwigs and the BBC. Eventually, Sir Mortimer sacks Fred and the Works' Union members, fearing for their own jobs, drop Fred. However, a "lucky" gas oven explosion blows the fungus off Fred's face. Here we leave Fred, uncertain of his future, but a junior executive, are in love.

Production.—The picture seizes on a really bright theme and exploits its humour slickly. Reginald Beckwith contributes a skilfully graduated portrayal as Fred, Alison Bayley is the typical domineering stage wife as Violet, and Dorinda Stevens and Stanley Morgan make the most of a conventional heart interest as Ann and Jim. The semi-detached villa, factory and local pub settings thoroughly convince, while the dialogue fits the worder assorted characters

perfectly.

Points of Appeal.—Amusing tale, eager team work, obvious feminine angle, handy footage and quota ticket.

Sunswept

Gala. British (A). Photographed in Eastman Color. Featuring Elizabeth, Yannick and Karen. Produced, Directed and Photographed by Michael Keatering. Script by Antony Craven. Music by John Brunel. 69 minutes. Release not fixed

"FIG-LEAF" opus, brilliantly photographed in Eastman Color. A sequel to money-spinning "Travelling Light," it illustrates the further adventures of Elizabeth, a foremost British nudist, and her companions, including Yannick, the fabulous sub-aqua star. It moves across the Continent visiting famous nudist centres and Yannick furnishes the highlights with her marvellous underwater "dancing." Box-office British gimmick offering.

mick offering.

Production.—The picture opens in an English nudist camp, moves to France and then travels by schooner to Corsica, the Isle of Levant and Yugoslavia. Yannick comes aboard halfway and at shrewdly spaced intervals cleverly puts over her unique underwater swimming act. Producer-director Michael Keatering's lensing, particularly of the marine sequences, is superb, while Liza Raine's commentary strengthens continuity. The film's not only a boost for "nature in the raw," firmly endorsed by the Federation of British Sun Clubs, but also delightful and bracing entertainment. Persuasive and innocuous, it's enough to make prim Aunt Agatha cast her clouts!

Points of Appeal.—Yannick, curvacious nudes, fine camera work, quota ticket and big exploitation angles.

Lola

Compton. Franco-Italian (X). English subtitles. Franscope. Featuring Anouk Aimee, Marc Michel and Elina Labourdette. Directed and written by Jacques Demy. Director of Photography, Claude Beausoleil. Music by Michel Legrand. 90 minutes. Release not fixed

INCONSEQUENTIAL comedy drama, presented in Franscope. A Franco-Italian production with English sub-titles, it concerns a feckless youth who figures fugitively in the lives of two women, one a bed-happy dancer and the other a sex-starved "widow," and then goes on his own sweet way. The "hoofer," cleverly portrayed by Anouk Aimee, is, however, the most prominent character and she, enchantingly promiscuous, gives the sexy opus warmth and sparkle. Very good art house proposition.

Story.—Roland, a dreamer living in Nantes, can't settle down to a job or find a permanent girl friend. He mets Lola, a cabaret artiste whom he had known in his childhood as Madeleine, but Lola not only has a small son, Yvon, whose father, Michell, had deserted Lola years before, but an American sailor admirer, Frankie. Madame Desnoyers, a middle aged woman, eyes Roland and her 14 - year - old daughter, Cecile, takes to Frankie. Roland becomes involved in a sticky smuggling deal, but luckily gets out of a fix. He wants to go off with Lola, but Michell, now rich, suddenly reappears and "claims" Lola and Yvon. Cecile, is, apparently, cured of her emotional growing pains, Madame Desnoyers remains on the shelf, and Roland seeks fresh pastures.

Production.—The picture uses the club where Lola performs as its pivot, but otherwise divides its time between Lola's and Madame Desnoyers' flats. Anouk Aimee displays tremendous versatility as the sensuous, yet understanding, Lola, Marc Michel stays up in the clouds as Roland, Elina Labourdette has her moments as Madame Desnoyers, Annie Duperoux is a knowing Cecile, and Alan Scott scores as Frankie. Its sex interest is frank, but so neatly handled that nothing untoward happens in front of the children!

ing untoward happens in front of the children!

Points of Appeal. — Fascinating tale, Anouk
Aimee, colourful settings, and finkling tunes.

Doctor in the Village

Mondial. Dutch (X). English sub-titles. Featuring Max Croiset, Mary Dresselhuys and Bernhard Droog. Directed by Fons Rademakers. Script by Hugo Claus. Director of Photography, Eduard van der Enden. Music by Jurriaan Andriessen. 92 minutes. Release not fixed

DRAMATIC documentary, made in Holland, but given English sub-titles. It describes the life of an early twentieth-century village doctor through anecdotes told by the medico's friend, a poacher. There is method in its dishevelled approach and the upshot is an ingratiating and earthy character study, set against appropriate backgrounds. Definitely the stuff to give the intellectuals. Very good specialised hall fare.

Story.—Doctor van Taeke, a forthright sawbones, practises in a village by the Meuse. He and Deaf Cis, the local poacher, develop a firm friendship, and the latter relates van Taeke's dealings with the widely assorted inhabitants. The "highlights" are a wake over the body of a suicide, a difficult confinement, the death of the doctor's wife and her burial in his garden. Finally, van Taeke departs from the village, after putting the pompous Burgomaster in his place.

Production.—The picture keenly cross-sections village life, but always keeps the doctor in clear perspective. Max Croiset impresses as van Taeke, Mary Dresselhuys has her moments as Mrs. van Taeke, Bernhard Droog scores as Deaf Cis, and Jan Teulings convinces as the Burgomaster. Its drama is punctuated with broad comedy, and the settings are obviously authentic. What's more, the camera work is up to standard, and the vignettes have fluent English captions.

Points of Appeal.—Strong drama, compelling human angle, first rate stellar portrayal and accurate detail.

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TWO first-class Projectionists required—one in Leeds and one in Birmingham areas. Good personality, able to drive essential.—Apply, in writing, stating age, experience, salary required, etc., to W., Box 225, Kinematograph Weekly.

FILM LIBRARIAN: MINISTRY OF AVIATION. — Pensionable post at Royal Aircraft Establishment, Farnborough, Hants., for man or woman at least 22 on 1.2.62. Candidates must have passed the Registration Examination of the Library Association, or hold London University Diploma in Librarianship. Interest in scientific and technical matters, and in film techniques is desirable. Starting salary £645 at 22 to £764 (or. exceptionally, higher) at 25 or over. Scale maximum £1,154. Salary scale under review. Promotion prospects. — Write Civil Service Commission, Burlington Gardens, London, W.1, for application form quoting 5423/62/12. Closing date February 2, 1962.

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TELEVISION

-continued from page 20

ness, but also by the British Film Producers Association, the Federation of British Film Makers and also Shepperton Studios.

"You can see by this that Equity gave ITC sufficient warning, and the ban on 'Man of the World' was not a hasty decision.

I asked Croasdell whether he felt that any new formula could be reached which would enable the series to re-start in the immediate future.

"We are still ready to discuss any concrete suggestions with the other unions and the employers, there has been the proposal by British Lion to buy into 'Man of the World' so that in fact Equity members would be working a quarter for this company and three quarters for ITCwell I'm afraid that this is not quite what we want.

"Nevertheless, I am not pessimistic about reaching some solution to this particular dispute.

I asked Croasdell whether he had found any softening in the attitude of the contractors to the actors' claim. He said that on the face of it there appeared to be a monolithic unanimity among all ITV executives.

Complicated

The history of the negotiations with ITV had been quite complicated. The union had asked for an all-round increase in minimum rates and also for extra pay on the basis of the number of stations transmitting programmes.

In the case of the first claim, ITV had put forward a number of counter-proposals, the first of which would, in most cases, give less to individual performers than they were receiving before the dispute.

The second offer which appeared to be hastily put together also failed to meet even a proportion of Equity's basic claim.

On Equity's claim for increases in relation to the size of the audience, the contractors first appeared to accept it and then turned it down, said Croasdell, but refused to give any reasons for their rejection.

In Croasdell's view ITV was more worried about the principle implicit in the second claim than it was about the money involved in the first claim for a general increase.

The union had been informed that the cost of Equity's basic claim would be in the region of £3 million a year. This was ITV's own estimate. He did not think this was a lot compared with the total revenue realised by the ITV companies now in the region of £80 million a year.

Hardship

I asked Croasdell whether he believed that time was on the side of the actors. I pointed out the programme companies had altered their schedules and appeared to be coping with the absence of live tv shows by a mixture of feature films and re-issues of British film series.

The ITV attitude appeared to be hardening, while conditions among all sections of Equity's

membership were worsening.

Croasdell said that his General Council had made its decision to boycott ITV programmes based on an analysis of the number of alternative shows the companies could transmit during the strike.

The union had anticipated the drop in ratings and the switch to the BBC. While he was not prepared to deny that some of his members were sustaining hardship, he said Equity believed that the ITV companies could not continue to offer the public balanced television programmes without the use of actors.

The General Council was prepared, if necessary, to keep the strike going until summer.

He doubted whether the advertisers, the ITA and the viewers would be prepared to support ITV on the basis of the present programme

So far the union's prediction of what would happen as a result of the strike had been confirmed within a few details. The TAM ratings and its own calculations had coincided.

Was Equity then prepared to wait passively for the contractors to come to terms in a war of attrition?

The general secretary said that this was far from the case. The General Council was constantly examining the situation and had a number of schemes which might lead to a resolution of the dispute.

If these approaches failed, would Equity attempt to bring the other unions into the dispute and if necessary "black" the ITV screens?

Croasdell said this was hardly feasible. did not believe it would be possible to black out ITV. If one man turned a switch off, there were plenty of others working for Independent Television who could switch it on.

In his view, an all-industry strike was neither practical nor possible at the present time.

Croasdell appeared to be cautiously optimistic about the future of the dispute and said he wouldn't be surprised if the ITV companies decided to meet the union again with a counteroffer.

The General Council was ready to talk with them. The Council had acted fairly towards ITV all along the line-it had given them four months' notice to make up their minds and even to stockpile programmes in anticipation of the dispute.

Equity had been criticised in some quarters for being too gentlemanly about the dispute. Said Croasdell: "A strong person does not need to bluster and shout or to act in a underhanded way.

"Our strength lies in the determination of the General Council and our membership to induce the programme companies to recognise the true worth of the actor in television.

"This, I think, will be the greatest factor in reaching a successful conclusion to the dispute with ITV."

YOUR FILMS

-continued from page 11

go far wrong with a film that has series or star values, or, preferably, both.

THE other "certs" are nudist films. Miracle's "Nudes Of The World" (British), supported by "House of Sin" (Miracle-French), has shattered house records, despite snow and ice, in Birmingham and Manchester. The circuits are

going for this one.

COMPTON-CAMEO has a terrific winner in "Naked As Nature Intended" (British). It's (British). It's not only cleaning up at the Cameo-Moulin, but also around the country. And it doesn't matter what type of film accompanies it.

GALA is on the ball with "Sunswept" (British), and if its success at the Cinephone means anything it's money in the bank. Keep an eye on it!

MY PARTING words are "Go naked and laugh at Jack Frost and King Sol!"

EQUITY OFFER

-continued from page 3

British financing of "Man of the World" and to put up 25 per cent. of the cost.

But this proposal was rejected by Equity. Sidney Gilliat, Shepperton studios chairman, then announced that every effort would be made to find alternative work for the redundant staff.

This week Andy Worker, the studio's managing director, told KINE. that a supporting feature, "Old Sid," starting on January 29, would give temporary relief to some of the production staff. It had not been possible to find new work, however, for electricians, he said.

Harry Fine, producer of the £700,000 series "Man of the World," has just returned to London from the proposed Spanish locations. He was strongly critical of the claim made by

Sir Tom O'Brien, NATKE general secretary, that the producers had "bungled the whole thing," and that they had "gambled and lost." Fine claimed (contrary to what Equity states) that the union had given a verbal assurance that

the series could go ahead, and that the union had later revoked its decision.

He also pointed out that a series of 26 onehour films could not be set up without months of careful preparation. If the production company had not gone ahead with its plans, then it would have been months after the dispute was settled before shooting could commence.

RAFCC surplus

BECAUSE of incorrect information supplied, our report of the RAFCC annual general meeting wrongly stated that the corporation had made a small surplus for the year ended August, 1960. The report actually covered the year up-to August, 1961.

National in colour

THIS YEAR'S Grand National will be covered by Pathe News-for the first time in Technicolor.

TRADE SHOWS

LONDON

January 15: Tender is the Night. 20th Century-Fox. Rialto. 10.30 a.m.

January 16:

Six Black Horses. Rank U-I. Audie Murphy. Own Theatre, 10.30 a.m.

Unfaithfuls, Golden Era, Hammer. The 10.30 a.m.

The Immortal Monster. Golden Era. Hammer. 2.30 p.m.

January 17:

A Summer Date. Unifilms (London). Anglo-Preview Theatre (93, Wardour Street). 10.30 a.m.

Exodus. United Artists. Hammer. 2 p.m.

January 18:

All Night Long. Rank. Patrick McGoohan. Own Theatre. 10.30 a.m. and 2.30 p.m.

January 19:

Sailors, Women—Trouble. Unifilms (London). Anglo Preview Theatre. 10.30 a.m.

MANCHESTER

January 16:

Most Dangerous Man Alive, Columbia Regal Twins. 10.45 a.m.

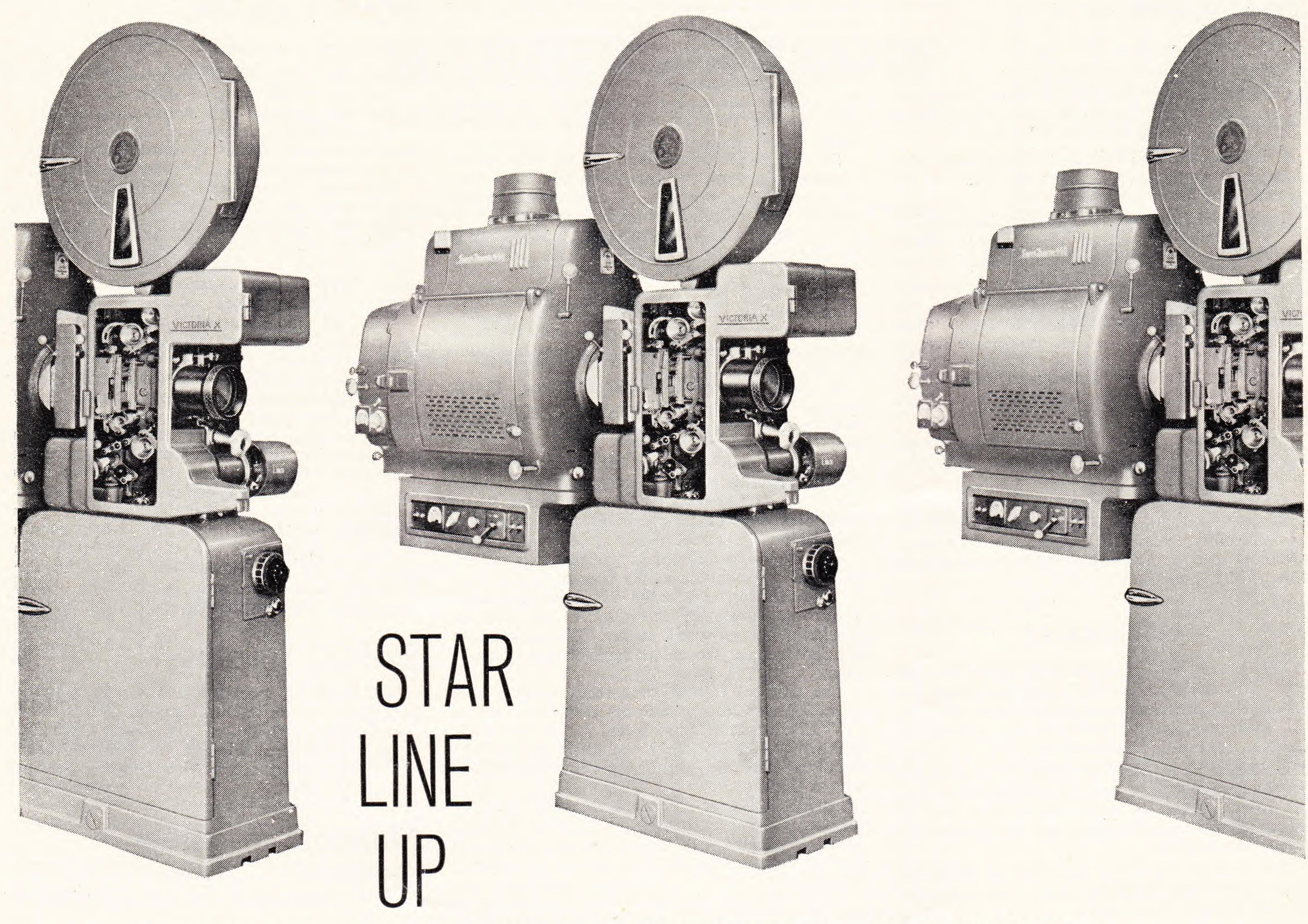
January 17:

Only Two Can Play. British Lion. Deansgate. 10.45 a.m.

LATE EXTRAS (LONDON)

January 12:

War-Hero. British Lion. Own Theatre. 10.30



AT THE ODEON LEICESTER SQUARE

THIS CINEMECCANICA 70/35 TRIO makes a brilliant projection team—at this most famous of all Odeons. Highlights of the installation include: electrical interlock between any two machines for projection of unmarried prints; remote focus, framing and volume control from the auditorium; Gaumont-Kalee multi-channel Duosonic sound for 6/4 track reproduction; 12-way sound reinforcement system.

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Supplement to Kinematograph Weekly

BKS Open Forum discusses . . .

Giant, self-winding spools and developments in automation

S POOLS of 12,000 ft. contained in cassettes and with a device for automatic rewind were forecast at the BKS annual open forum held at the Colour Film Services theatre. A. E. Ellis presided and the meeting was compered by W. G. Altria, editor of the Kine.

Opening the meeting, Mr. Ellis referred to the efforts made by the BKS in 1932 to reduce film damage, and to the fact that the open forum had been held for ten years and the BKS had taken action on the criticisms and constructive suggestions that had been made at the forums. For instance, the picture presentation committee had been formed and one of its activities had been to produce a manual for projectionists that would be available early in the new year.

Introduction

As an introduction to the first subject, mutilation, a special Kodak film, "Murder on the Screen," was shown.

Bob Pulman asked how the BKS committee dealing with release prints would react to the running of spools of 7,000-12,000 ft.

Mr. Ellis replied that a theatre in Ireland had run such spools, but, unfortunately, did not break them down into their component parts to return to the renters. It was rather a shock to hear that such large reels were likely to be used.

Mr. Pulman explained that he was referring to a machine suitably designed with independently driven top and bottom spool boxes. "I am convinced this will come," he said, "so that there would be only one change-over per performance, and the machine would most likely rewind itself."

Dirt danger

Mr. Ellis thought such a machine would be dangerous if any dirt, foreign matter or emulsion got into it; and Mr. Altria interjected that it would, surely, need mechanical handling equipment to deal with such large spools.

Nick Mole supported Mr. Pulman and contended that the larger the reel the less damage there was likely to be. With such a large reel and mechanical rewinding, there would be very little actual handling.

Mr. Ellis remarked that such a spool would have to be very well lubricated.

On a related point, Mr. Mole said that the

build-up of emulsion was his pet aversion and the consequent bad straining of perforations. Very little trouble from such build-up had been experienced in recent years, yet, suddenly, perforations were being strained.

A projectionist suggested the trouble might be due to the greater heat of modern arcs, and to tight gates; a studio projectionist thought it might be due to variations in the thickness of stock; but Mr. Mole said that the straining he meant occurred intermittently and was unpredictable.

Replying to Mr. Altria, he said the problem had been referred to the stock manufacturers, but he did not think it had "been investigated by the special treatment people." It might be due to a new treatment.

In reply to further questions, Mr. Mole added that the trouble might be bound up with gate tension, and he felt there might also be something in running normal perforations with sprockets, designed for the Fox-type perforations.

Mr. Falconer asked whether it could be due to Cronar stock, but Mr. Ellis said there was none in the country.

Use of Cronar

Peter Rigby thought it might be a good idea if Cronar were used here, though it was not easily spliced. If the 12,000-ft. spools came into use here Cronar stock, with dielectric splicing, might well be used.

Mr. Pulman pointed out that the use of Cronar gave only 12 per cent, more footage per spool, and that magnetic tracks decreased the footage per spool considerably.

Mr. Altria said that such large spools would have to be mounted in a different position from the present spool boxes and there would have to be a special feed path.

Mr. Pulman agreed, and said he visualised a form of cassette that would rewind itself.

A projectionist raised the question of extra transport costs involved in the supply of medium reels of about 1,200 ft.

Mr. Ellis pointed out that reels of different lengths were used for UK distribution and for export. Censoring could also cause differences in reel lengths.

When Mr. Mole drew attention to the fact that the print damage advisory committee was composed solely of print managers, it was pointed out that anyone with a problem or complaint could attend the committee meetings and put his views; but Mr. Altria suggested that Mr. Mole's idea that other representatives of the industry might serve on the committee, should be raised at the next picture presentation committee meeting.

A projectionist then asked whether all wooden bobbins could be discarded, but Mr. Ellis replied that the print managers committee might standardise wooden bobbins, due to the difficulty of getting the plastic bobbin into the centre of the film. The stock manufacturers supplied the plastic bobbins and they considered them a check on transit: if transit were bad the bobbins broke and the matter could be investigated.

Asked about plastic bobbins with a notch in the centre, Mr. Ellis said these came from the U.S and there were very few about.

Do's and don'ts

Mr. Ellis referred to a list of do's and don'ts that is to be distributed with films in the near future, and Mr. Pulman asked, "What about direct cross-overs?"

Mr. Ellis: It is hoped that when each theatre has received one, it will leave the next one in the can for the theatre to which it is being crossed over.

Mr. Mole and Mr. Pulman each showed a series of slides to illustrate installations of remote control equipment for the control of presentation from the auditorium.

Mr. Pulman's slides showed the evolution of the design of remote control equipment, being developed by his organisation, and how it had been simplified for operation in conjunction with automatic projection control devices.

Remote control

Mr. Altria asked for questions on remote control and automation, and a projectionist inquired whether, on the latest automatic equipment, provision would be made to ensure that sound was not cut immediately on change-over. He said that it was sometimes necessary to hold the sound for a second or so to the completion of a sentence.

"This is a valid point," remarked Mr. Pulman.
Mr. Rigby asked whether there would be
standardisation of equipment or would everyone
just go their own way.

Mr. Mole: I would welcome standardisation. Mr. Altria: This seems to be a point which

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PATRICK & MOODY THE ABC, CATFORD



ONLY the front elevation has remained un-changed in the transformation of what used to be the Plaza, Catford, into the ABC.

The entrance hall has been completely remodelled and the structural alterations give a feeling of spaciousness without losing the intimate atmosphere that has always been a feature of this cinema.

New pay-boxes are on each side of the entrance hall and immediately in front of them is a modern sales kiosk, past which patrons must go to reach the new stalls lobby entrance, or up to the circle foyer. The new arrangement of the circle has eliminated the climb up to the seats at the back of the circle.

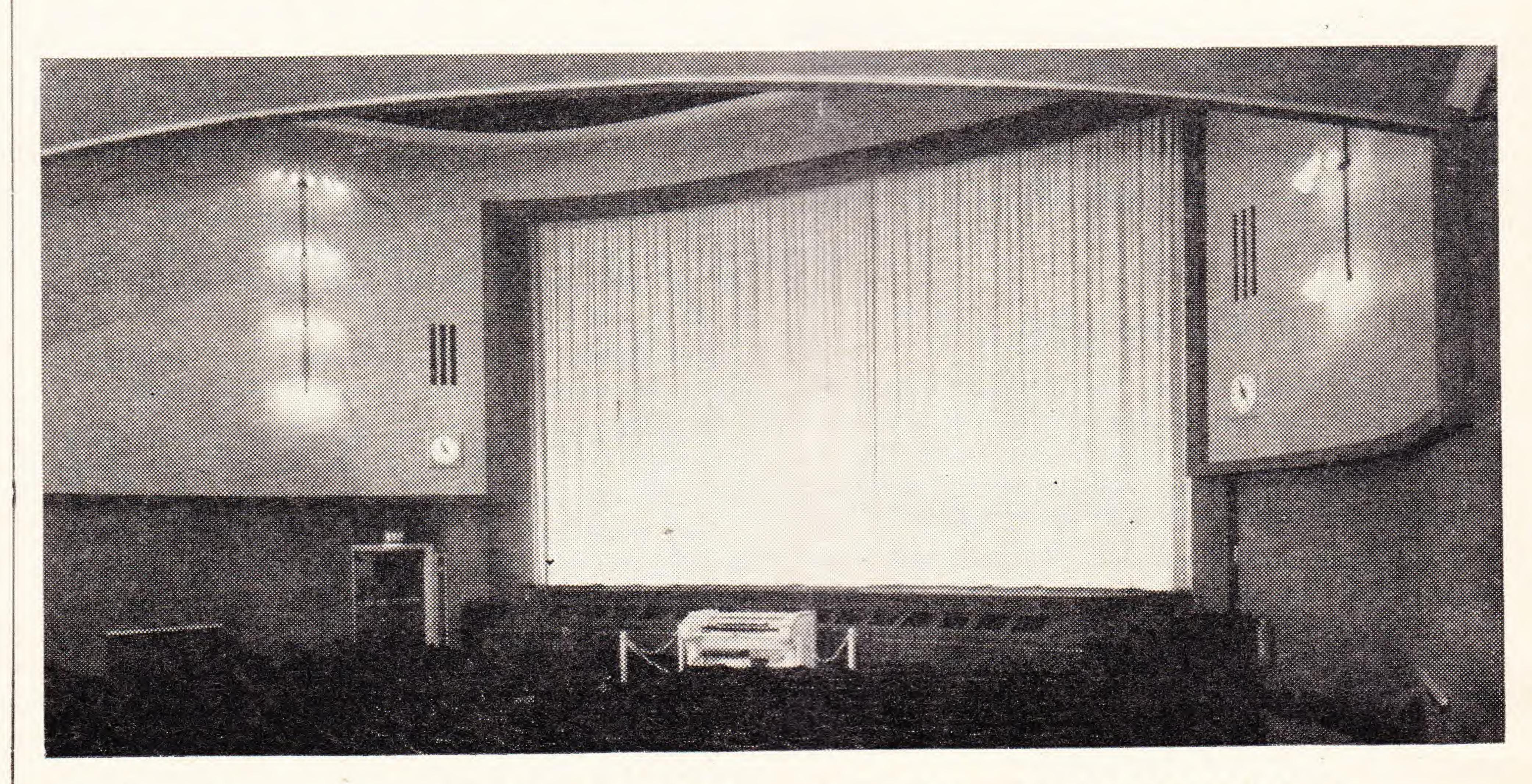
In the auditorium the accent is on comfort. There is increased back-to-back space in the seating and the design of the new screen and proscenium are aimed at directing the eye naturally to the picture.

Seating has, in fact, been the subject of very careful consideration to give ample knee-room and ease of access. Seat interiors are upholstered in foam rubber and covered in a fine English red rust worsted velvet.

Carpeting in the foyer and auditorium is a fine Wilton, having a rich red ground shade and a small, over-all design.

Stage drapes are in a pastel shade of oyster, the material and hue being specially chosen to enhance the collour lighting.

Illumination of the pleasingly designed foyers and auditorium has been achieved by a series



The proscenium and the new screen curtains at the modernised ABC, Catford

Talking TECHNICALLY Talking TECHNICALLY

THE Eidophor large-screen television projector (the RPS paper on which by J. C. Mol was reported on last month) is in regular use by the BBC. A few weeks ago I visited the Television Centre with Ken Seaton, of J. Frank Brockliss, Ltd., and heard from W. D. Hatcher of one interesting application of it.

During a performance of the "Black and

White Minstrel Show," the production numbers were televised from one of the large studios, and the individual turns were staged in an adjoining studio. In the latter studio was a large audience, which was able to see the whole production projected by Eidophor on a large screen.

In technical charge of the Eidophor is J. Wacey, and I was struck by the confidence with which he handles it. Its chief application is for background effects, and Mr. Wacey prefers it to a cine background projector-apart from anything else, he reckons he gets more light from

T. L. MOODY of Barnstaple takes some exception to my remark last month that modern projection equipment is so perfect that little is left to the projectionist. "We have a pair of Kalee 12s, Nevelector rectifiers and Peerless Magnarcs, which are not modern by any means. One has of necessity to know the inside and out of every piece of equipment in the box, to keep up our motto 'The Show Must Go On.'

"I myself get a real kick out of operating to a full house, and I am sure that all true projectionists do. I also should like to see more technical information in the KINE., and I am sure that many projectionists would welcome this

type of detail.

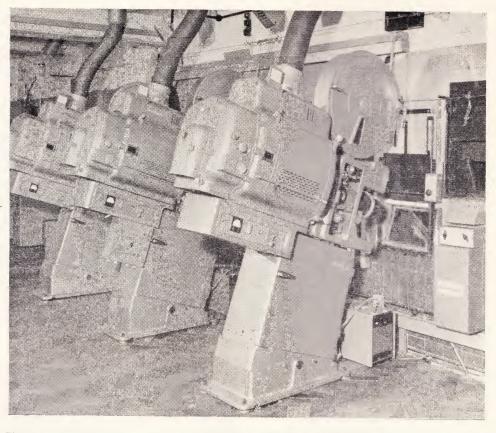
A COUPLE of months ago I described the unique mirror projection systems at the Arts Theatre and Arts Cinema, Cambridge; the former uses no fewer than four reflections to get the picture from the Philips FP20S projectors in the circle void, on to the screen. Projectionist Bernard Coe commented to me on the inevitable loss of light.

Leslie Knopp, in conjunction with the Brockliss engineers, was responsible for the installation, and promptly took up this latter point.

"When the installation at the Arts Theatre was new," he says, "the total loss of light was 16.54 per cent., and this was easily compensated by installing a screen having adequate gain. The average centre screen luminance measured from the middle to rear stalls and circle was slightly more than 18 ft./lamberts, and I estimated that with normal life of screen and mirrors, the centre screen luminance would not ordinarily fall below 15 ft./lamberts.
"At the Arts Cinema, the loss of light by the

use of mirrors is 9.76 per cent., and compensation is achieved by the gain of the screen. have not yet had an opportunity of taking full measurements, but I believe the centre screen luminance, measured from rear stalls, is in the neighbourhood of 22 ft./lamberts, which is above the upper limit of the new British Standards specification."

On a recent visit to Cambridge, Dr. Knopp



These three Cinemeccanica Victoria X multi-purpose 70/35 mm. projectors have been installed at the Odeon, Leicester Square, by the GB-Kalee Division of Rank Precision Industries. The three projectors have electrical interlock between any pair. There is also remote focusing and framing and remote volume control on all channels. This is operated from the auditorium. Also installed is GB-Kalee Duosonic multi-channel sound equipment for presentation of all film systems including unmarried prints. A twelve way reinforcement system is fitted. A similar installation has been ordered for the new cinema on the Gaumont site, Haymarket

again measured screen luminance at the Arts Theatre and tells me: "I find that deterioration over the last 18 months has been 6 per cent. This is agreeably surprising because it takes account of deterioration of mirror surfaces and screen. Of course, it must be borne in mind that the equipment has not been used many times during this period, and when not in use, the mirrors and screen are covered."

I must confess I find Dr. Knopp's figures for light loss from the mirrors quite surprising-it works out at less than 5 per cent, per reflection for the new mirrors.

ONE OF the Christmas parties to which I always look forward is that of Rank Precision Industries, where one meets so many of the Rank technicians, and learns all sorts of behindthe-scenes news.

Last month H. R. A. DeJonge and Martin

A DISCLAIMER

I would like to disassociate the second projectionist of the Odeon Theatre, Chelmsford, from the anonymous "Chelmsford Second Projectionist," the letter from whom was published in THE IDEAL KINEMA dated December 7, and whose opinions and comments he does not endorse!

The publication of this disclaimer would be greatly appreciated.

> R. M. LUNDMAN, Chief Projectionist.

Beer were telling me about the Cinemeccanica 70/35-mm. projectors now installed at the Odeon. Leicester Square.

Edmund Chilton (whose father veteran Tom Chilton is still going strong in retirement) was enthusing about the overseas sales of Dage closed-circuit television equipment.

From C. K. Turner-Hughes, sales director of Taylor, Taylor and Hobson, I heard more of that remarkable break-through, the commercial production of aspherical lens surfaces—the result of 25 years of research. I have arranged to go up to Leicester during this month to learn more about it.

THE MEASUREMENT of power output of an amplifier has always been something of a problem. One can have two amplifiers using identical output valves, but rated at quite different wattages. The difficulty is that the effective power of an amplifier cannot be expressed by a single figure; in particular, as the output increases so the proportion of distortion increases, and the specification of rating is meaningless unless the percentage of distortion is also stated.

These problems are largely solved by a new British Standard specification, draft of which is now circulated for comment under reference AB(TLE)7509. But the principle is laid down that wattage output should be specified at a stated harmonic distortion level, measured at

The method of test is described in considerable detail. A 1,000 c/s sinusoidal voltage is

ABC, CATFORD -continued

of attractive chandeliers of contemporary design. Illumination of the curtains is by the use of a remote-controlled colour-change equipment capable of providing an infinitely variable range of colour and light intensity.

These visual effects (and all services for audience comfort) can be controlled from the pro-

jection room.

The new electrical works comprise a complete lighting and power installation, and among other behind-the-scenes changes are the construction of a new boilerhouse, equipped with oil-fired automatic boilers.

Sound system

The RCA sound system has been fully modernised by RCA Great Britain by the installation of an LG230 sound equipment, comprising two LMI9031B rotary stabiliser soundheads, rack mounted amplifier assembly and a two-way de-luxe loudspeaker system, giving brilliant and realistic sound reproduction to every seat in the theatre.

In addition, a stage microphone system with proscenium speakers, operated from the main amplifier by a speaker change-over switch, has been installed by RICA to provide facilities for

announcements, etc.

The car park at the

The car park at the theatre has accommodation for about 50 cars.

Above: the bright and attractive foyer at the ABC, Catford, has sprays of ceiling lights, and a prominent and brilliantly illuminated sales kiosk. The terrazo flooring was installed by London Mosaics

Right: the projection room has Peerless arcs supplied by J. Frank Brockliss, and also has had its sound system fully modernised by RCA Great Britain

BKS OPEN FORUM -continued

the BKS could very well take up. It was a problem at the time that sound came into the industry.

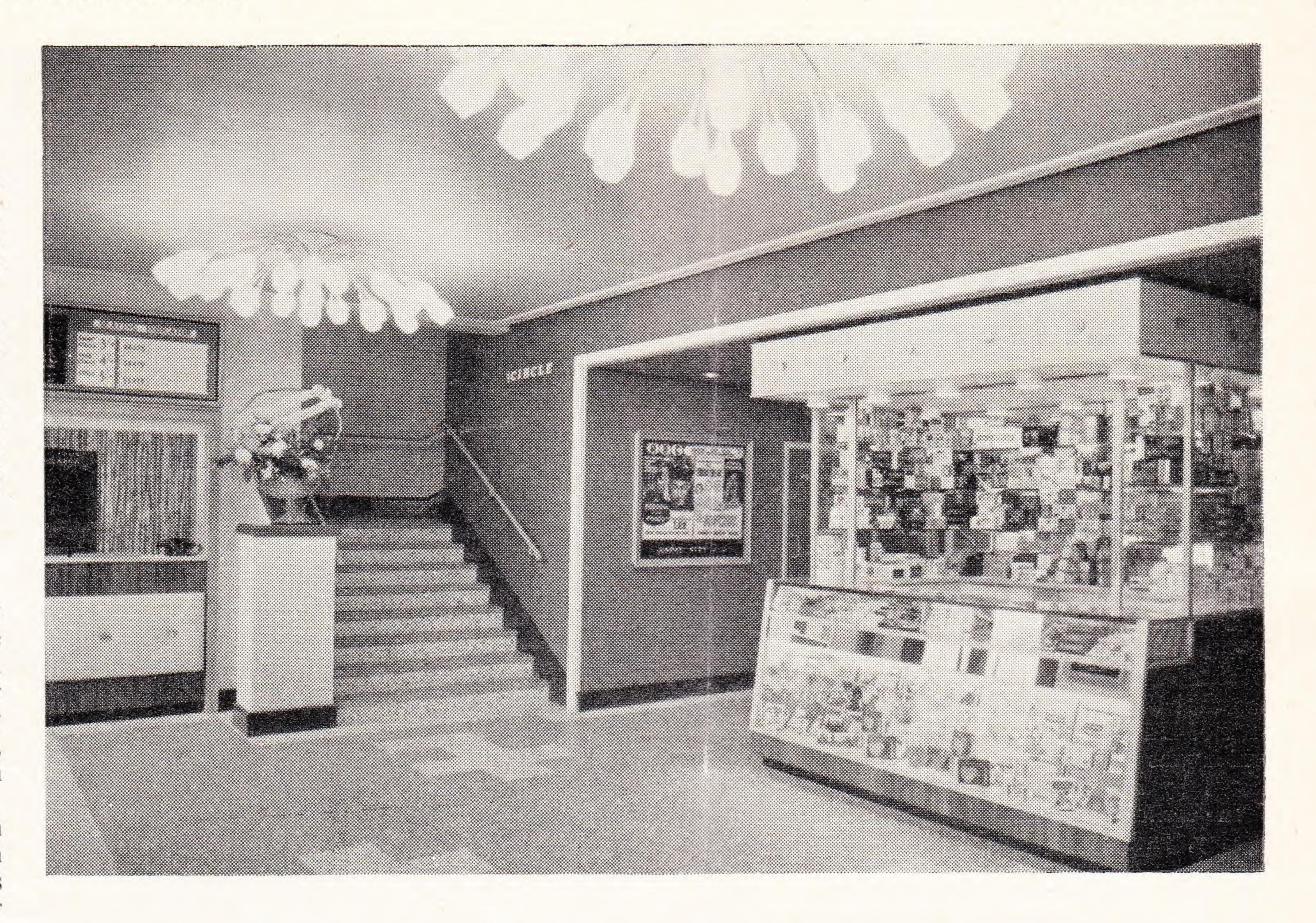
In reply to a question by Mr. Altria, G. E. Fielding felt that the BKS might well take up the question of standardisation at an early stage because it was not usual for a BSI specification to be drawn up until a considerable amount of experience had been gained in the field. He welcomed standardisation providing it was sufficiently flexible not to restrict future design.

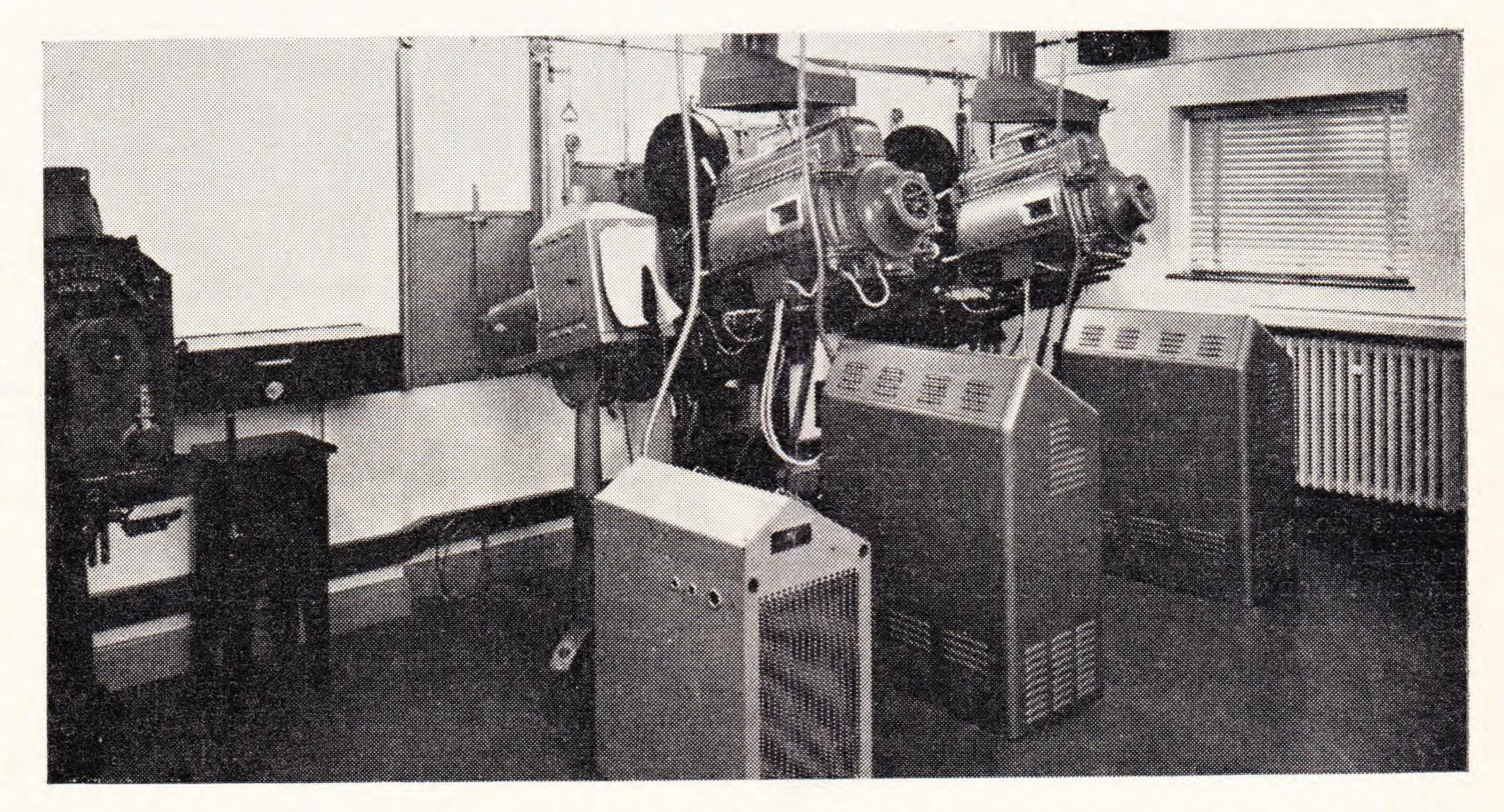
Automation

Mr. Altria asked Mr. Pulman if he would explain the reason for the developments his company had made in automation and the simplification of the remote control system.

Mr. Pulman said they had discarded their original idea of doing automatically what was at present done manually in favour of finding out what could usefully be done by remote control. It was agreed that focus, racking and sound volume control could be done better from the auditorium, but everything else could be done just as well either in the projection room or automatically. They were now waiting for the BSI specification on the new leader with the special framing devices.

Mr. Ellis said the question of thinner stock worried him, but Mr. Pulman replied that they





must be prepared to design according to what was given to them.

Mr. Ellis thanked R. Chase for the use of the theatre; H. E. Grimshaw, for providing the film, and Mr. Altria for conducting the forum.

TALKING TECHNICALLY-contd.

applied to the input, and increased until the stated harmonic distortion is produced in the output voltage, and the output power is then measured or calculated.

However, a mere statement of output power is not a complete description of an amplifier. In addition, distortion curves must be produced at 1,000 c/s, the gain must be measured at an input voltage such that the output is one-quarter that of the rated power. Curves must show the frequency characteristics over a frequency range at which the gain is —20db of that at 1,000 c/s.

The hum level of AC amplifiers, the noise level and the noise factor must all be stated. The output impedance must be measured, as well

as power consumption. The tester should also report on microphony, ease of handling, and any feature of value.

A test conducted in accordance with this draft will obviously provide a very complete description of the capabilities of an amplifier. The draft also gives more precision to the normal statement of output power, which must be stated at a given distortion rate.

The specification relates only to audio amplifiers; further drafts are in preparation for broadcast and television receivers.—R.H.C.

RANK SEATS FOR SOUTH AMERICA

AN ORDER worth £3,800 for 380 upholstered chairs in the cinema and theatre auditorium of the Instituto Guatemalteco de Seguridad Social, has gone to the GB-Kalee Division of Rank Precision Industries.

The chairs, with seats and backs upholstered in Dunlopillo and leather cloth, were superior to the competing South American seats in both quality and price. This is the second installation of its kind in Guatemala City.

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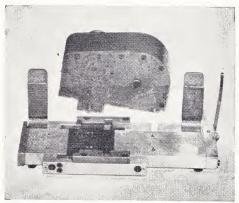
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